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No. 28

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MANGAJIN
No. 28, August 1993

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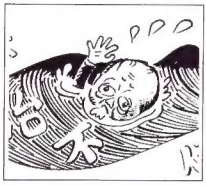
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MANGAJIN is a made-up word combining *manga* ("comics/cartoons") and *jin* ("person/people"). It sounds almost like the English word "magazine" as rendered in Japanese—*magajin*. All of the Japanese manga in MANGAJIN were created in Japan, by Japanese cartoonists, for Japanese readers.

漫画人
MANGAJIN

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Editor's Note

We have been trying to find the time and money to reprint some of our earlier back issues, but we decided that as a first step, we would put together a collection of Basic Japanese columns from the first 24 issues. Our style in those first few issues was pretty basic. The manga translations and notes were done in WordPerfect on a PC with a few Japanese words pasted in here and there, and we had not started using our 4-line format. We decided to update the material from earlier issues into our current style, and it has turned into more of a job than we anticipated. We are also in the process of negotiating arrangements with the original Japanese publishers of the manga, and with any luck, the book will be out this fall. You know where to look for it.

The next issue will be our Japanese Software Special, but don't worry; even if you're not interested in computers, there will be plenty of other stuff. Fred Schodt will be back, providing his unique perspective on Japanese pop culture with a review of one of Japan's top manga magazines. Elizabeth Andoh will be reporting on hardware in the kitchen—the Japanese kitchen utensils that help give Japanese cooking its distinctive taste. In the manga department, we will have Part II of our *Kachō Shima Kōsaku* story, and we will introduce *Garcia-kun*, a manga series about a foreign laborer in Japan.

And if you're interested in computers (or need to know for professional survival), this will be your chance to get an overview of Japanese software available in the US. Since we have featured educational software fairly recently, we won't touch on that, but everything else will be included. We will also bring you up to date on the hardware options available, examining the pros and cons in the Mac vs. PC arena.

Vaughan P. Simmons

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Letters to the Editor

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Just an idea/suggestion

I have loved/enjoyed MANGAJIN ever since I discovered/found out about it (at issue No. 5). Getting/Receiving my MANGAJIN in the mail is still the highlight of my month. However/But I would like to offer a suggestion/bit (piece) of advice. Lately/Recently, you have been using/utilizing the slash/virgule too much in your translations/glosses/explanations. Sometimes/Occasionally, of course, the slash/virgule is a useful device/technique for indicating the range of meanings of a Japanese word/expression that has no exact/precise translation/equivalent in English. However/But the excessive use/employ of this device/technique is rather/quite annoying/irritating, and makes/renders the translations/glosses/explanations terribly/awfully/dreadfully hard/difficult to understand/comprehend/grasp. Moreover/In addition, you have come to use/utilize the slash/virgule in cases/instances where it seems completely/entirely unnecessary/redundant. A prime/choice example of this occurs/appears on page 45 of issue No. 26: "What the heck/hell (is this/is going on)?!" Surely this is going too far, don't you think/believe?

ROBERT/BOB WESTMORELAND
Bloomington, IN

Most of the MANGAJIN staff guilty of the "slash (and burn)" journalism you describe paid considerable dues in the field of commercial translation. After years of having to pick a single word where there was no single word that accurately reflected the original Japanese meaning, can you blame us for reveling in the luxury of not having to make a final decision? Actually, we were commenting on this very point just the other day, and we do plan to practice some self-restraint in the future.

Recommended reading

Those who have read Norma Field's excellent *In the Realm of a Dying Emperor* (reviewed back in MANGAJIN No. 17) will be interested to know that the book *Yakisuterareta Hi no Maru: Kichi no Shima Okinawa Yomitanson Kara* by Chibana Shōichi (one of the amazing people profiled in Field's book) has been published in English: *Burning the Rising Sun: From Yomitan Village, Okinawa: Islands of U.S. Bases* (Kyoto: South Wind Press, 1992). *I'm* excited, anyway.

DANIEL S. COBLE
Costa Mesa, CA

Realistic language

I know that you say you are interested in "Pop Culture and Language Learning," but it would be very helpful if you could include more on the non-pop part of the language learning. Knowing some of the latest language trends is very helpful, but the appropriate grammar and phrasing in business and daily life in Japanese is difficult. Most of the manga and other material you use does not apply in these realistic situations (in other words, I don't live in a manga). I frequently travel to Japan and find that there is little or no material from any source to take my skills from the basic speaking and comprehension to the next level up.

RON GUEST
University Park, TX

In the early issues of MANGAJIN we put more emphasis on selecting material that would be of practical value to the student of Japanese. Then, as our readership expanded (somewhat), we began to include more material that we felt was interesting in its own right. Now, perhaps the time has come to strike more of a balance. In fact, that was one reason why we chose Kachō Shima Kōsaku *as our feature manga for this issue.*

漫

ANNOUNCEMENTS & EVENTS

—ANNOUNCEMENTS—

Sasuga Japanese Bookstore, CAMBRIDGE, MA. Sasuga—New Englands's first Japanese bookstore—will be opening in early August in Porter Square, Cambridge, MA. The store will feature a full range of Japanese books and magazines, as well as books in English about Japan. Also stocked will be a wide selection of dictionaries, language, textbooks and other materials for students of Japanese. Call for a free copy of Sasuga's catalog—Tel: 617-497-5460/Fax: 617-497-5362. Sasuga Japanese Bookstore/7 Upland Road/Cambridge, MA 02140.

National Clearinghouse for US-Japan Studies. The National Clearinghouse for U.S.-Japan Studies is a joint project of the Social Studies Development Center and the East Asian Studies Center at the University of Indiana, Bloomington. The Clearinghouse is a database system that provides timely and comprehensive information about educational resources on how to teach about Japan. The Clearinghouse collects, analyzes, abstracts, and creates a database of materials and resources that can assist in developing and implementing curricula and lessons on broad areas of Japanese culture and society, and on U.S.-Japan relationships. Information—2805 East Tenth Street, Suite 120/Bloomington, IN 47408-2698. Tel: 812-855-3838/Fax: 812-855-0455.

1994 Association of Japanese Business Studies—CALL FOR PAPERS. The AJBS will hold its annual meeting on January 7-9, 1994 in Vancouver, Canada. Papers, workshops, and symposia are invited for presentation at the meetings and may cover any aspect of the Japanese business system. Submission deadline is September 15, 1993. Send submissions to AJBS Conference Chair: Professor Mark Fruin/Asian Centre, Room 608/1871 West Mall/Vancouver, B.C./Canada V6T 1Z2. Tel: 604-822-4686/Fax 604-822-5207.

—EVENTS—

August

20-22—CHICAGO, IL. **38th Annual Ginza Holiday—Japanese Cultural Festival.** Featuring Waza Craftsmen; Taiko drums; Japanese dances, pottery, aikido, judo, karate, and kendo; bonsai, ikebana, original kites, paper dolls, samurai swords, and calligraphy. Concessions include Far Eastern and Japanese food as well as a raffle. Information—Midwest Buddhist Temple/435 West Menomonee Street/Chicago, IL. Tel: 312-943-7801.

21—TOKYO. **Japan Association of Translators'** meeting will provide reports from the 4th International Japanese-English Translation Conference (IJET-4), to be held in Brisbane in July. Attendance at the 2-to-5pm meeting is free. Information—Tel: 81-3-3791-6870/Fax: 81-3-3715-2748.

September

13-25—TOKYO. **Yaesu Book Center's 15th Anniversary Fair.** Various events including **Foreign Book Bargain Sale** on the 4th Floor. More than 1000 books on numerous topics. **Back issues of MANGAJIN will also be available.** Yaesu Book Center/2-5-1 Yaesu/Chuo-ku/Tokyo 104. Tel: 03-3281-3606/Fax: 03-3281-7081.

22-24—ANN ARBOR, MI. The Univeristy of Michigan Business School presents **Negotiating with the Japanese.** Learn the techniques crucial to successful negotiations with the Japanese. An intensive executive seminar emphasizing problem solving and hands-on learning. The seminar features lecture and discussion, videotapes of negotiating situations, and a simulated negotiation with Japanese counterparts. Information—East Asia Business Program/108 Lane Hall/University of Michigan/Ann Arbor, MI 48109. Tel: 313-764-2349/Fax: 313-936-2948.

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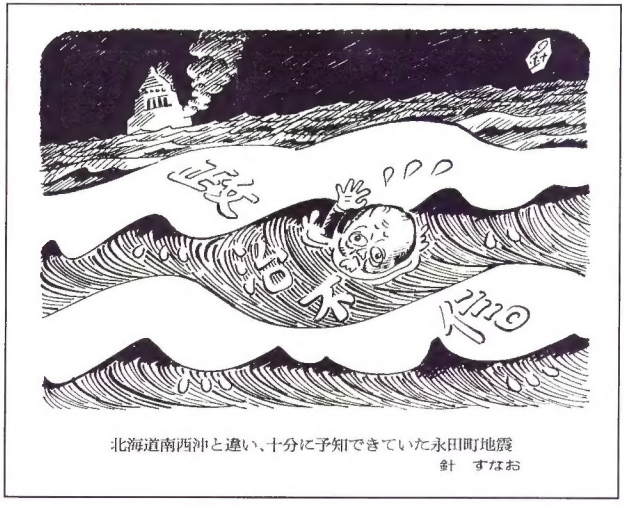
POLITICAL CARTOON

From the Asahi Shinbun (朝日新聞)

On Monday, July 12, an earthquake measuring 7.8 on the Richter scale rocked northern Japan, killing over 100 people and leaving many more missing. The epicenter was in the Sea of Japan, 50 miles west of the island of Hokkaidō. The small island of Okushiri was practically leveled, with 10 to 30 foot 津波 *tsunami* (huge waves caused by earthquakes) responsible for much of the damage.

At the same time, Japan's ruling party, the LDP, was struggling to keep its head above water in the election campaign. The LDP has monopolized Japanese politics for the past 38 years, but finally lost favor with the reform-minded masses after years of continuing scandal and corruption. In June, more than 50 members of the LDP defected, forming splinter groups and new political parties, weakening the party and forcing an election. This cartoon from the July 14 *Asahi* shows Prime Minister Miyazawa, then head of the LDP, drowning in the waves caused by the "earthquake" of political upheaval. Miyazawa resigned after the July 18 election, when the LDP won only 44 percent of the lower house. They still control more seats than any other party, but for the first time have lost their governing majority, leading some to speculate that true reform of Japanese politics may be within reach.



北海道南西沖と違い、十分に予知できていた永田町地震
針　すなお

Waves: 政治　不信
Seiji *fushin*
government distrust
Distrust of Politics/Government

Caption: 北海道南西沖　と違い、　十分に　予知できた　永田町　地震
Hokkaidō Nanseioki *to chigai,* *jūbun ni* *yochi dekita* *Nagata-chō* *jishin*
(place name) different than enough/fully could predict (place name) earthquake
Unlike (the one at) Hokkaidō Nanseioki, the Nagata-chō earthquake was quite predictable.

- *Nagata-chō* is the political center of Japan, similar to "Capitol Hill" in the US. The smouldering building in the background is the Japanese Diet.

針　すなお
Hari Sunao (Name of the Artist)—a "pen" name

The Vending Machine Phenomenon

story by Matt Durbin

Japan has more vending machines per capita than any other country in the world—about twice as many as the US. Vending machines in Japan are 24-hour retail outlets offering a dizzying variety of products, and utilizing gimmicks and hi-tech innovations to attract customers.

Estimates vary, depending on exactly what you call a "vending machine" (Should gumball machines be included? How about change-making machines?), but the Japanese Vending Machine Industry Association (日本自動販売機工業協会) says there are approximately 4.1 million vending machines in Japan. And that's just machines that sell a product; there are another 1.2 million "service machines," such as coin lockers, coin operated TVs, and parking meters. By comparison, trade sources say there are 4.5 million merchandise vending machines in the US (no statistics are available for US "service machines").

More than half of the machines in Japan (2.5 million) are beverage vending machines. For the big beverage companies such as Coca-Cola, Kirin, and Suntory, vending machines are not only important retail outlets, they are also used as sales promotion tools for the endless stream of new sports drinks, juices, yogurt-based drinks, various types of water, tea and coffee prod-

Vending machines lined up outside a liquor store: *these effectively extend the hours of the shop, and are convenient for the small-purchase customer. Because of intense competition, once a rival places a machine in front of a shop, others companies must do the same or risk losing market share.*

ucts that flow onto the market. The success of Coca-Cola's Georgia Coffee in the very competitive canned coffee market can be at least partly attributed to the fact the Coca-Cola has 750,000 vending machines about 30% of all beverage vending machines in the country.

The competition to attract customers has led to new designs and technical innovations. Some newer beverage machines dispense the product at waist level. This requires an extra motor to bring the product back up, and cans take a little longer to come out, but the machines are considered convenient for the elderly and people carrying packages.

At one time, roulette-type machines were popular. When a purchase was made, lights would flash, and every so often a lucky customer would get another selection for free. These were quite popular a few years ago, but lost favor when it was discovered that young boys were gambling away their allowance money trying to win free drinks.

Talking drink machines were tested by Panasonic ten years ago, but were unpopular with shop owners, who complained that they were being kept up at night by the chatty machines below their homes (many merchants live over their businesses). The "talkie" has a home, however, in banks and post offices, greeting customers, telling them to insert the card, enter their secret code, take the cash, etc., with a polite "Thank you" at the end.

One major difference between the US and Japanese vending machine scene is the abundance of alcoholic beverage vending machines in Japan. These account for almost 10% of beverage vending machines and are not just limited to beer. There are machines for wine, whiskey, sake, *shochū* (clear liquor distilled from yams or grains), canned *mizuwari* (pre-mixed whiskey and water) and *chūhai* (*shōchū* with juice). Sizes range from small glasses of sake, known as ワンカップ (*Wan Kappu*, "one cup") to two-liter jugs of beer. Unthinkable in the West, these machines are usually placed in front of *sakaya* (liquor stores), but can also be found on train platforms, in hotels, discos and sometimes out in the middle of nowhere.

It is only in the last 20 years that alcoholic beverage machines began appearing on streets. In the early days, the machines were rolled out in front of a shop and then wheeled back in at closing time. The government decided, however, that movable machines would be a hazard in an earthquake, and ordered them bolted down outside.

In 1975 the Vending Machine Association introduced a voluntary measure restricting operation between 11 pm and 5 am, but the final decision was left up to the owner, and in practice many machines were left on well into the night. In 1989 the National Tax Administration released an official notice requiring shop owners to cut off their alcoholic beverage vending machines at 11 pm, partly for the purpose of preventing minors from drinking. There are no penalties or other provisions for enforcement, however, and at most a warning might be issued.

There is a warning printed on alcoholic beverage vending machines:

> 未成年者の飲酒および飲酒運転は法律で禁止されています
> *Miseinensha no inshu oyobi inshu-unten wa hōritsu de kinshi sareteimasu* → **Drinking by minors and drunk driving are prohibited by law.**

But there is nothing else to prevent underage drinkers from availing themselves of this convenient source.

Consumer groups who view alcoholic beverage vending machines as contributing to alcoholism and teen drinking have recently stepped up their attacks. These groups are small and face a formidable government bureaucracy. They have been largely ignored in the past, but some groups have now hired lawyers and have petitioned city governments with formal documentation, which means the government must respond.

• gumball machines = チューインガム、キャンディ *gyūnyū no hanbaiki* • intense – 激しい/苛烈な *hageshii/karetsu-na* • can be attributed to = ～に起因すると考えられる ～ *ni kiin suru to kangaerareru* • allowance – 小遣い *kozukai* • the abundance of = (lit.)豊富な *hofu-na* → 多数の *tasū no* • unthinkable – 考えられない *kangaerarenai* • voluntary measure = 自主的な処置 *jishuteki na shochi* • avail themselves of = を利用する ～ *o riyō suru* • formidable = 手ごわい *tegowai* • petition = 請願する *seigan suru*

ソフトウェア 自動販売機 「武尊」
Sofutouea Jidō Hanbai-ki Takeru
Software Vending Machine *Takeru*

More than just a vending machine, this is really a terminal connected to a database at the software vending company. The customer can scroll through choices of software products on the screen or search by product type, and see a demo before putting in money. The manual is printed on a laser printer, and the software is copied onto floppies.

One machine can vend an almost unlimited selection of software, and the customer is always assured of getting the most recent version. The costs of conventional packaging and distribution, as well as returns of unsold older product versions are eliminated.

Takeru is the name given to the entire system. It was developed by Brother Industries, better known in the US for their sewing machines and typewriters. There are currently 280 of these installed in computer shops, large electrical appliance chain stores, and a few in bookstores. Further expansion is planned after completion of an updated version.

味　　歓声　　あつあつ
Aji　　Kansei　　Atsu Atsu
"flavor　cry of joy　　hot hot"　(*literal translation*)
Fried Food Vending Machine

The name *Aji Kansei* implies that customers will let out a cry of joy when they discover how delicious the fried foods from this machine are. It fries up various combinations of french-fries, chicken nuggets, tater tots, and small sausages and delivers them in a paper cup. The food products are stored in a refrigerated compartment and brought out to be fried when ordered. The machine cleans the frying oil every six hours and automatically replaces it as needed. In their promotional material, the motto of the maker, *Wārudo Fūzu Shisutemu* ("World Food[s] System[s]") is given as:
Furesshu • Nachuraru • Herushii & Iijii
"Fresh • Natural • Healthy & Easy."

Meanwhile, the beverage companies have begun defensive measures by building the machines into the walls of shops. This effectively removes them from the street and puts them onto private property where they are less subject to regulation.

After beverage machines, the second largest single product category is cigarette vending machines. Japan has over 450,000 of these, compared to 180,000 in the US—not so surprising if you consider that 60% of Japanese men smoke (as compared to around 30% of men in the US). Like alcoholic beverage machines, cigarette units simply have a sticker saying you should be 20 years old, although some machines put them at the bottom, so they don't obscure important advertising messages.

The remainder of the machines sell an amazing variety of merchandise, from frozen beef, hot noodles, cakes, ice cream, batteries, cameras, film, phone cards, CDs, panty hose, neckties, sex toys, magazines (often, but not always pornographic), and of course, manga.

Machines selling pornographic material or sex toys often have a special film on the front glass so the contents cannot be seen during the day. At night, a light comes on revealing the contents. Not just limited to entertainment districts, these machines are sometimes found in residential areas.

• scroll through = （画面を移動させながら）一覧する *(gamen o idō sasenagara) ichiran suru* • unlimited = 無数の *musū no* • be assured of = 保証される *hosho sareru* • obscure = おおい隠す *ōikakusu* • pornographic material = ポルノ印刷物 *poruno kankōbutsu* • vandalism = 破壊/破損行為 *hakai/hason kōi* • ATM = (automated teller machine の略) 現金自動預け払い機 *genkin jidō azuke-harai-ki* • mischief = いたずら *itazura*

米自動販売機
Kome Jidō Hanbai-ki
Rice Vending Machine

This machine, located right next to a rice shop (米屋 *komeya*) provides a convenient outlet for housewives who just need the basic purchase—a bag of rice. The shopkeeper can concentrate on larger sales, and the small-purchase customer doesn't have to wait in line.

野菜自動販売機
Yasai Jidō Hanbai-ki
Vegetable Vending Machine

This machine by electronics giant Mitsubishi has a fan for ventilation, but does not provide refrigeration, so like the rice machine above, it's most likely to be placed in front of a shop. It does have lighting inside so customers can check out the merchandise before purchasing.

Last winter, a machine was set up in a high pedestrian traffic area of Osaka, selling heads of lettuce for 100 yen, about half the supermarket price. Although the machines are quite different, bargain-priced imported frozen beef is also sometimes sold through vending machines.

One important factor making the entire vending machine phenomenon possible is the low level of vandalism in Japan. Most vending machines in Japan are outdoors, on the street, but vandalism is not really a problem. While some vandalism does exist (phone card vending machines in phone booths have become a prime target), machines for the most part are left alone.

Nakajima Yasuo, president of the Japan Vending Machine Association, says, "Vandalism of vending machines is not really a problem. Unlike ATMs and cash changers, they don't have much money, and the penalties for vandalizing a machine are quite high." In addition, random acts of mischief like *rakugaki* (落書き, "graffiti") are not that common either.

While vending machines provide a marketing tool for business and conve-

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東芝ワンショットバー
Tōshiba Wan Shotto Bā
"Toshiba One-Shot Bar"
Whiskey Vending Machine

The promotional material for this machine states that as a trend for the 90s:

> サービスを押し付けないのが最高のサービス *Sābisu o oshitsukenai no ga saikō no sābisu* → **Not forcing service (on people) is the highest form of service.**

With the "One-Shot Bar," there is no need to worry about pesky or elusive waiters. You insert your money, select single or double of your favorite brand of liquor, and hold your glass under the spout. Ice and mixer are provided separately.

There are about 500 of these machines installed in places like *Karaoke Bokkusu* (カラオケ•ボックス, "Karaoke Box") a facility with small cubicles rented out to individuals or small groups to practice their karaoke technique. They are also well-suited to small resort hotels that can't afford a bartender.

名刺倶楽部
Meishi Kurabu
"*Meishi* Club"
Business Card Vending Machine

Never leave home without your *meishi* (business cards) but if you do (or if they are lost), just head to a *meishi* vending machine. These units look something like an ATM, and operate like a word processor. You choose from 18 basic styles, then input your name, company name, address, etc. (For those who just can't cope with a keyboard, there is also a pen-type input device.) About 30 seconds later, you have 30 *meishi* for ¥1,000. Don't expect the same quality you would get from a print shop, but these *meishi* are apparently considered adequate for some situations. This machine is imported from a company called KIS in France by 日本オート•フォート (*Nihon Ōto Fōto*, "Japan Auto Photo).

フィオリーナ24
Fiorina 24
Cut Flower Vending Machine

Say that you, an overworked salaryman, just remembered your wife's birthday on the way home from work late one night. Not a problem, you simply step up to the 24-hour flower vending machine. Found in major train stations, these units sell bouquets of flowers in the ¥2,000-3,000 range. The promotional material from the maker points out that it can also be used for fruit or other foodstuffs.

ネクタイ自動販売機
Nekutai Jidō Hanbai-ki
Necktie Vending Machine

Stanley Market in Nagoya sells imported neckties and belts, and has put a necktie machine vending in front of the shop. The customer can choose between Armani and Valentino, but the ties come already giftwrapped, so you don't know what your tie actually looks like until you open the box. The ties cost ¥10,000 each—about half the usual retail price, and receipts are given with each purchase. Stanley Market reports selling several ties a day. Bar hostesses, who buy ties for their favorite patrons' birthdays or other special occasions, are said to be regular customers.

nience for consumers, they have a cost. The large, high tech machines consume huge amounts of electricity. Many of the machines are cooled by Chlorofluorocarbons (CFCs) the ozone-eating material found in air conditioners, aerosol sprays and refrigerators.

In the new atmosphere of environmental awareness, however, changes are being made. Coca-Cola will test a new machine this September that uses a fuzzy logic microprocessor claimed to reduce electrical consumption by 50%. Coke also asked its bottlers in Japan to collect CFCs from the 60,000 or so vending machines "terminated" each year.

Even though most vending machines provide a special bin for empties, all these can and bottle machines lead to a tremendous amount of garbage. Trash from vending machines is a apparently a serious headache for train stations, which collect tons of garbage every day.

The economic slump has also affected the vending machine industry. One result is that operators are replacing their machines every four or five years instead of every three years, as in the past.

Some say that in the heated competition of the last few years, most of the good spots have been taken, and that this factor alone will result in a plateau for the vending machine business. It's hard to imagine, however, that the vending machine will ever lose its place in the heart of the Japanese consumer.

Matt Durbin is a free-lance writer in Tokyo. Thanx to: The Japan Vending Machine Association, Peter Evans, Karen Ma, and SSKC.

• pesky = うるさい *urusai* • elusive = なかなかつかまらない *naka-naka tsukamaranai* • cubicles = 小さい個室 *chiisai koshitsu* • can't cope with = うまく処理できない/扱えない *umaku shori dekinai/atsukaenai* • be adequate = 間に合う *ma ni au* • bouquets = ブーケ/花束 *bāke/hanataba* • environmental awareness = 環境(問題)への認識 *kankyō (mondai) e no ninshiki*

季節感 Kisetsukan

"A sense of the season" keeps Japanese menus fresh all year long.

by Elizabeth Andoh

***Kisetsukan*, or "a sense of the season,"** is the Japanese national ethos. Seasonal feelings are reflected in clothing and personal accessories, architecture and interior design, and most definitely in culinary matters.

Despite modern technology which enables consumers to enjoy exotic foods from all over the world throughout the year, the choice of what to serve at a Japanese meal is very much determined by seasonal considerations. In effect, kisetsukan means allowing nature to direct your diet.

The Japanese notion of *shun* (旬, the time of year when a particular ingredient is at its peak) is acquired at an early age. The observation and study of natural phenomena is an integral part of the *yōchien* (幼稚園, pre-school) curriculum. Japanese children spend their summer vacations keeping a diary on insects, plants, vegetables, and fish. Young school children learn that digging up fresh bamboo shoots is a springtime outing, while going to harvest sweet potatoes is an autumn school trip. As a result, most Japanese grow up appreciating the bounty of each season; genuinely regretting the passing of one season while eagerly anticipating the pleasures of the next.

To Westerners, the most curious aspect of Japanese culinary kisetsukan is the enjoyment of a single ingredient prepared in various ways at the same meal. No matter how much in season tomatoes might be, it's unthinkable in America or Italy, for example, to serve at the same meal a fresh tomato salad and a meat or pasta dish sauced with tomatoes. The Japanese, on the other hand, would think nothing of serving three eggplant dishes at one time. In fact, a recent meal prepared by a Japanese friend included *nasu no o-miotsuke* (茄子のおみおつけ, chunks of eggplant simmered in miso soup), *yaki nasu* (焼茄子, small whole eggplants, grilled then chilled and garnished with fresh grated ginger), and *shiba-zuke* (しば漬, eggplant and gourd pickled with *akajiso* 赤紫蘇, an herb that imparts a pinkish hue).

In a Japanese-planned menu, variety means a few ingredients used in many ways, not lots of different ingredients. Indeed, a professional Japanese chef's skill is often evaluated on the basis of his or her ability to transform a single ingredient into a full menu. The *omakase ryōri* (お任せ料理, "leave-it-up-to-the-chef-to-decide-what-to-serve food") concept that prevails in most elegant *kaiseki* restaurants depends upon the chef's ability to obtain the best seasonal (and regional) ingredients available and then convert them into a wide range of dishes. The Japanese culinary imagination thrives within these rather narrow constraints, whereas American chefs tend toward more free-wheeling culinary fantasies. Indeed, Americans are often disappointed with Japanese meals that feature just a few ingredients.

Of course, part of the pleasure of formal Japanese meals is in their presentation, not just in how good the food tastes. And kisetsukan plays an important role in culinary aesthetics. The various themes and motifs used to convey a sense of seasonal feeling are deeply rooted in Japanese culture. Many of these motifs are closely linked to natural phenomenon, others are associated with national folklore and ceremony.

Most Japanese assume their symbolism to be self-evident, just as Americans assume that everyone knows Santa Claus means Christmas. But for those not brought up in a Japanese household, it can be difficult to decode many culinary clues. So, to help fill in those cultural blanks for you, I thought it might be useful to include a brief description of some of the major motifs used in Japanese food presentation.

Despite the shift to the Gregorian calendar (January 1 is New Year's Day) in the later half of the 19th century, the Japanese still think of spring as the start of a new year: school

• national ethos = 国民性/国民気質 *kokuminsei/kokumin kishitsu* • considerations = 配慮 *hairyo* • bounty = 恵み *megumi* • curious = 珍しい, 不思議な *mezurashii, fushigi-na* • in season = 出盛り/旬 *desakari/ shun* • imparts – 与える *ataeru* • prevails – よく見られる, 一般的である *yoku mirareru, ippanteki de aru* • thrives = 栄える *sakaeru* • free-wheeling – 奔放な *honpō-na* • aesthetics = 美学 *bigaku* • folklore = 民間伝承 *minkan denshō* • self-evident = 自明の *jimei no* • decode – 解釈する *kaishaku suru* • motif = モチーフ/ 題材 *mochiifu/daizai*

enrollment, business recruitment, even television dramas and sitcoms start afresh in April. The major symbol of springtime in Japan is the national emblem, *sakura* (桜, "cherry blossom"). The short but beautiful blossoming of the cherry tree symbolizes the glorious, though fleeting, nature of life . . . an idea that captures the fancy of Japan's poetic intellect.

How does such lyricism affect people's eating habits? To enhance the seasonal effect of foods with no particular growing season, they are often shaped to look like some seasonal motif. For example, carrots might be cut to look like cherry blossom petals in April, maple leaves in September, and plum blossoms in January.

In Japan, the essence of summer can be evoked in an instant through association with the *Tanabata* 七夕 festival, celebrated on July 7. Legend has it that *Orihime* (織り姫, "Weaving Princess") and *Kengyū* (牽牛,"the Cowherd") were so enamored of each other, neither could do his or her job right. The gods in heaven became angry with them—the Japanese work ethic is indeed legendary!—and banished them to opposite sides of the firmament. However, once a year, on Tanabata, they are permitted to meet by crossing the heavens on a bridge of stars, which is the Milky Way.

Translated into culinary activity, a favorite summertime

Photo from A Taste of Japan, by D. Richie. ©1986 Kodansha International

Sōmen noodles, a summertime treat

• sitcoms = (situation comedy の略) コメディ番組 *komedii bangumi* • fleeting = はかない *hakanai* • captures the fancy = 興味を引く/魅する *kyōmi o hiku/misuru* • lyricism = 叙情性 *jojōsei* • enamored = 夢中になる *muchū ni naru* • the firmament = 大空 *ōzora* • the Milky Way = 天の川 *ama-no-gawa*

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dish, *sōmen* (そうめん, thin white noodles served floating in ice water), resembles the Weaving Princess's threads. In July, packages of sōmen often contain a few colored noodles—green, pink, and yellow—mixed with the white ones, to enhance the "woven" effect.

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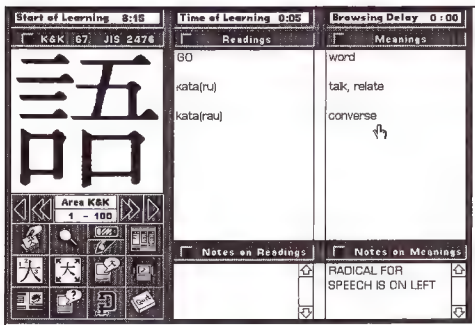
Since summers in Japan can be stifling, it's little wonder that water, with its cooling, curative powers, is the chief hot weather motif in Japanese cuisine. Water is often sprinkled on the sidewalks and streets to cool surrounding shops and houses through evaporation. And, at fancy restaurants, water is sometimes deliberately sprinkled on the table or serving tray to suggest this. (Should you attempt to wipe these droplets away from your place? No, not unless they really interfere with your eating.)

Some of the major autumn culinary motifs derive from the changing foliage. A popular fall dish is a wild mushroom pilaf called *aki no sansaku* 秋の散策, or "Autumnal Stroll." This pilaf is often packed into a family picnic box and typically decorated with (carrot) maple leaves, (たくあん *takuan*; yellow pickled radish) ginko leaves, and slender (green bean) pine needles strewn across the rice to resemble the forest floor on an autumn afternoon.

Although the moon waxes and wanes throughout the year, the Japanese think that the early autumn full moon, around September 15, is the most spectacular. That is why circular, or round, motifs are preferred at this time of year. Fall moon-watching (*tsukimi* 月見) is only slightly less popular than

• enhance = 引き立てる/増す *hikitateru/masu* • stifling = 息苦しい/蒸し暑い *ikigurushii/mushi atsui* • curative powers = 治療効果のある *chiryo kōka no aru* • evaporation = 蒸発 *jōhatsu* • foliage = 木の葉 *ko no ha* • waxes and wanes = 満ち欠けする *michikake suru*



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springtime flower-viewing (*hanami* 花見). But when cloudy weather is predicted for *mangetsu* (満月 "full moon") eve, softly poached eggs are often served for supper because their elliptical shape and filmy veneer evokes images of a moon hidden by wispy clouds—an interesting dietary quirk.

The wintertime table in Japan focuses on celebrations of the New Year. And that means, among other things, the triumvirate known as *sho* (松, "pine"), *chiku* (竹, "bamboo"), and *bai* (梅, "plum"). Since pine trees are always green, the pine branch cluster symbolizes the eternal nature of things. Bamboo symbolizes strength (bamboo poles never snap; that's why life guards at swimming pools depend on them). Plum blossoms equate with heartiness because they bloom in January, even when it snows. (By the way, *shō*, *chiku*, and *bai* as category titles are used year-round to denote differently priced menus in many Japanese restaurants. I'm not sure why, but used this way, *shō* [also pronounced *matsu*] is the most expensive meal, *chiku* [also pronounced *take*] is medium-priced, and *bai* [also pronounced *ume*] is the cheapest.)

The Japanese fondness for evoking seasonal attitudes is not limited to carving and shaping food into various stylized motifs. Tableware, including plates, bowls, cups, trays, and accessories such as chopstick rests, also help convey seasonality. Even the materials used to fashion these tabletop accoutrements have seasonal connotations. In the warm months, the Japanese favor glass and crystal dinnerware because it reminds them of ice; a refreshing thought on a hot, humid day. Woven or slatted bamboo is also popular in the summertime, probably because it provides ventilation, should a cool breeze happen by.

The Japanese preoccupation with seasonal nuances requires enormous attention to detail when preparing meals. Americans often assume that only top food professionals can, or would, spend the necessary time and energy on such tasks as molding rice, carving vegetables, and coordinating decorative garnishes to plate design. Actually, the average Japanese housewife-and-mother gives a lot of thought to presenting attractive meals for her family and friends. The basic kitchen skills of these home cooks are greatly enhanced by a dizzying array of kitchen paraphernalia—equipment and appliances. And that's what we'll be exploring in the next issue of "A Taste of Culture."

Correspondence to:
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PO Box 7119, Marietta, GA 30065-1119

• poached egg = 落とし卵 *otoshi tamago* • elliptical shape = 楕円形 *daen kei* • filmy veneer = 薄くおおわれた膜 *usuku owareta maku* • quirk = 奇想 *kiso* • triumvirate = 三つ組 *mitsugumi* • accoutrements = 装備品 *sōbihin* • ventilation = 通気/通風 *tsuki/tsuju* • happen by = たまたま来る *tamatama kuru* • dizzying array = 目まいをおこさせるほどずらりと並んだ *memai o okosaseru hodo zurari to narande* • paraphernalia = 道具 *dōgu*

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Within the vast array of English language material about Japan is a curious genre, part guidebook, part encyclopedia, devoted to explaining the intricacies of Japanalia to tourists and assorted Japanophiles. While these books run the gamut from highly informative to merely quaint, until now they have all tended to deliver a made-for-export orthodoxy glorifying traditional culture while slighting modern developments.

The Japan Travel Bureau has brought this genre into the nineties with a chatty and accessible 14 volume set of booklets titled (in Japanese) *Nihon Etoki Jiten* 日本絵とき事典—literally, "Japan picture-explaining encyclopedia."

Each booklet is packed with the kind of invaluable informational nuggets usually gleaned only through years of observation. One learns, for example, that the formal company seal is usually round (a square seal has limited legal authority); that you can predict the weather by kicking a wooden clog.

Even more fascinating than the individual entries, however, is the stance adopted toward the material. "Living Japanese Style," an indispensible guide to daily life covering both matters trivial (how to bet on the horses) and consequential (how to pay your respects at a funeral), is remarkable for its refreshing assumption that Joe Gaijin might just actively participate in Japanese society, rather than merely gawk in wonderment from the sidelines.

Vol. 8, "Salaryman in Japan," the most whimsical and entertaining of the entire set, switches between sarcasm and sympathy toward the white-collar Japanese worker. The plight of the middle manager is depicted by a glum, bespectacled chump surrounded by cartoons representing "selfish requests from subordinates," "cheating wives" "fun-loving daughters" "rebellious sons," and so on. Above his head hovers a thought-balloon: "I must be the most miserable man on earth." Inside, he's not in very good shape either, his anatomy mapped out thus: "headache from hangover"; "lungs hurt from chain smoking"; "weak liver from heavy drinking"; and the real kicker, "hemorrhoids from long hours of sitting." Makes you wonder if the writers weren't just a little overly identified with their topic.

Although numbered in sequence, the booklets are organized not so much serially as topically, which sometimes leads to subject overlap, particularly with such common human denominators as food, travel, and entertainment. But this duplication isn't necessarily a drawback: the difference in tone, breadth of coverage, and spin from volume to volume renders actual redundancy rare.

On the whole, the series presents a more sanitized Japan than the reader might prefer: nocturnal amusements in the entertainment districts are dismissed with the cautionary "it's best to visit these places with someone who knows his way around." But here, as elsewhere in the collection, illustrations take up the slack, such that the accompanying sketch leaves no doubt as to the nature of the sights therein. In this way, each item is illuminated through a balanced interplay of word and image, to humorous, ironic, or informational effect, depending upon the subject.

The set itself evinces some very Japanese features: categorizing and encapsulating knowledge, miniaturizing, creating matched "sets," infusing a topic with "cuteness," integrating word and image, as well as the very idea of *etoki* 絵とき (picture explanation) in the series title. Perhaps most Japanese of all is the force that gives rise to the entire genre: the urge to define what is Japanese, both to the world and to themselves. Here, the result is an informative, balanced and candid collection that will have considerable appeal to westerners and Japanese alike.

(Note: selected volumes in this series are available through MANGAJIN. *See p. 92 for details.)*

Ginny Skord Waters *is a professor of Japanese language & literature.*

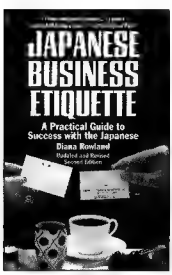
• intricacies = 細い所/複雑さ *komakai tokoro/fukuzatsu-sa* • Japanalia = 日本学 *Nihon-gaku* • Japanophiles = 親日家 *shinnichika* • run the gamut = "の全域にわたる *~no zen iki ni wataru* • gawk = ポカンとながめる *pokan to nagameru* • sarcasm = 風刺 *fūshi* • chump = 可哀そうなやつ *kawaisō-na yatsu* • thought-balloon = 考えていることを示す吹き出し *kangaete iru koto o shimesu fukidashi* • the real kicker = 極めつけ/傑作 *kiwametsuke/kessaku* • overly identified = "の身になって考えすぎる *~no mi ni natte kangaesugiru* • spin = (説明等の) ひねり *(setsumei nado no) hineri* • take up the slack = たるみを引き締める(足りない所を補う) *tarumi o hikishimeru (tarinai tokoro o oginau)* • evinces = はっきり示す *hakkiri shimesu*

Book Shorts

Komikku Nichi-Bei Masatsu: Waratte bakari wa iraremasen (コミック日米摩擦：笑ってばかりはいられません, "Comic Japan-US Friction: Not Just a Laughing Matter"). Ono Kōsei, translator; Lawrence H. Bielgelsen & John F. Neuffer, editors. Tokyo: Kodansha Ltd., 1992. 247 pages, ¥1500 (paperback).

The Japanese are always curious about how they are viewed by other countries, and this book helps satisfy that curiosity. *Not Just a Laughing Matter* includes 100 cartoons on Japan from newspapers and magazines across the US and around the world. The book is divided into 10 categories, including Trade Tangles, Car Wars, America for Sale, and Perils of the Persian War. A Japanese translation of the cartoon and commentary (in Japanese and English) are given on the facing page. In fact, everything, from the contents and foreword to the notes about the cartoons, is presented in both English and Japanese. No readings are given for the kanji, however, and there are no language notes or grammar explanations *à la* MANGAJIN. In selecting cartoons, priority was given to those that evoked a chuckle, and even if you're not a language student or sociologist, you'll enjoy the book.

Japanese Business Etiquette. Diana Rowland. New York: Warner Books, 1993. 286 pages, $12.99 (paperback).



Japanese Business Etiquette provides a focused, organized guide to business and personal relations with the Japanese as well as other practical information to help make living and working in Japan easier and more productive.

The book covers a broad range of topics from cultural values and etiquette to communication, presentation, negotiation, and Japanese corporate culture. This new edition does an excellent job of beefing up existing sections, and new additions cover working for Japanese companies in Japan and in the West.

Concise and easy to read, the book provides an ideal overview for business professionals and tourists alike. One caveat: because the book covers so much ground, it sometimes sacrifices depth for breadth, tending to focus more on "how" the Japanese behave than on "why" they behave as they do.

Made In Japan and other Japanese "Business Novels." Translated and edited by Tamae K. Prindle. Armonk, NY: M.E. Sharpe, Inc., 1989. 202 pages, $15.95 (paperback).

Tamae Prindle's translation of this collection of *keizai shōsetsu* ("economy/business novels") offers the American student of Japanese corporate culture a glance at the inside—or underside—of Japanese business.

Through a presentation of often purposefully stereotypic characters, the seven short novels provide perspectives that are often left unaddressed in more formal written approaches to Japanese business. Typical of the series is Takasugi Ryō's *From Paris,* featuring a fast-track salaryman on assignment in France. When an executive wife from a client company visits, he acts as her translator and shopping guide, but he does the job so well, it becomes his permanent position. His career comes to a stop, and we are given a chilling portrayal of a company in which even the most talented individual is but a commodity in service of the corporate goals.

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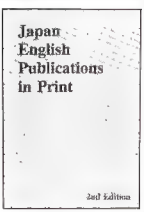

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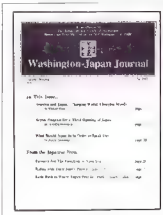

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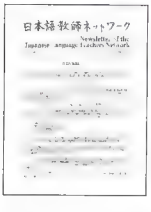
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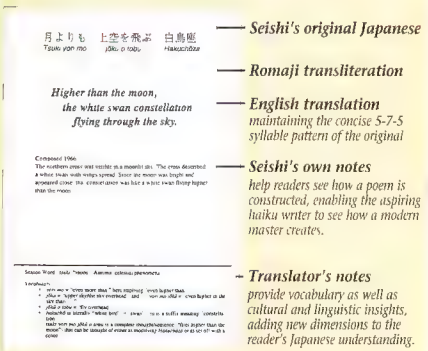
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Telling It More Like It Is

The Ministry of Foreign Affairs moves beyond tea ceremony and kabuki in showing Japan's face to the world

by Paul Ferguson

Japan's intricacies are not always obvious to outsiders, partly because so much of what spurs Japanese social life is considered a private matter that should not be discussed. So how can the rest of the world ever understand the lives of modern Japanese people? How can they develop insights into Japan as a modern nation with more to offer than Godzilla, kabuki players or the tea ceremony? (Aside from reading MANGAJIN, of course. *–Ed.*)

In response to this communications challenge, the Japanese Ministry of Foreign Affairs has set up the Overseas Public Relations Division. The OPRD has 21 staffers assigned to the task of introducing modern Japan to the world.

"Non-Japanese often have strong ideas about a Japan they've created with their own imagination," says Amano Mari of the Overseas Public Relations Divison of the Ministry of Foreign Affairs. "Sometimes they're disappointed to find most women don't wear kimonos anymore."

Amano says his mission is to articulate the Japan of today to the world. It was his office that decided to use American Chad Rowan (better known in Japan as sumo superstar Akebono) in television commercials during last month's Tokyo Summit of the Group of Seven industrialized nations.

The TV commercial shows Rowan performing a sumo ritual before an admiring throng of Japanese fans. The camera then pans to a close-up of the star, who tells the world that Japanese people are "very outgoing and friendly," and that Japan is "one of the only cultures that keeps its culture alive."

This ad spot was shown 10 times a day on CNN, MTV and MTV Europe during the week of the Tokyo Summit.

A deputy director of the Oversas Public Relations Division, Arai Tatsuo, explains that the Ministry decided to use television ads because it brings a portrait of modern Japan to the widest possible audience. Until recently, efforts to show views of Japan to people abroad targeted the influential, but no more. "We want to speak to the people, not just the press and politicians," says Arai.

Another innovation the OPRD brought into its struggle was an information booth for foreign journalists at this month's Tokyo Summit. Instead of the usual glossy magazines of happy children and contented adults that are the stuff of most government publicity packages, the OPRD distributed books that show everyday life in Japan—warts and all.

"There are two points that we wanted visitors to understand," says Amano. "The first is that we are not all that different from other industrialized countries. The second is that Japan is changing. The Tokyo of today is quite a different place from the Tokyo of even 5 years ago," he says.

Executive Director of the Overseas Public Relations Division, Amano Mari

So the OPRD spared Japan's Tokyo Summit guests the usual niceties about tea gardens, calligraphy and Zen and instead treated them to some selections from contemporary fiction, women's issues, and modern poetry.

They decided that the recent best-selling novel *Kitchen*, by Yoshimoto Banana—a story of confused relationships, cross-dressers and a woman so obsessed with the kitchen that she sleeps there—would put foreigners as accurately onto the pulse of modern Japan as any PR story could.

The Essence of Modern Haiku: 300 Poems by Seishi Yamaguchi (published, incidentally, by MANGAJIN) was selected as a work which provides insight into modern Japan through its poetry. "The haiku of Yamaguchi show both modern Japan and its roots," says Amano. "Also, we consider haiku important because of its growing popularity abroad. Some foreign countries even teach haiku to primary school students."

The Ministry took it upon itself to portray the struggles, challenges, and expectations of women in Japan today by distributing *The Japanese Woman*, by Iwao Sumiko.

Iwao is a psychologist by trade, with a Ph.D. from Yale University. In a highly readable work, she describes the issues that Japanese women face as society whirls through changes that have pressed millions of faces against "the glass ceiling."

The OPRD also sponsors overseas lecture tours of noted Japanese people, and provides grants to film crews from abroad to make documentaries in Japan. One recent project was a Canadian documentary of the Tokyo rock scene, produced with the assistance of the OPRD.

"It's no longer valid to say 'A Japanese is . . .' or 'An American is . . .'," says Amano. "For example, I probably have more values in common with a Parisian in a similar profession to my own than I have with, say, a Japanese fisherman."

It seems only a few years ago that Japan considered itself to be incomprehensible to foreigners. But new ideas about Japan are flashing around the world at the speed of a laser beam passing through a communications satellite transponder. With all this new information, a more lucid view of Japan is not far behind.

Paul Ferguson is a free-lance writer in Tokyo.

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RISING SUN, the movie

by Rebecca A. Mundy

The opening is brilliant. On the screen, the Japanese characters 日昇 (a non-standard kanji combination that would have to be read *nisshō*, "sun rising") fade into a burning sun rising powerfully on the horizon. The red orb breaks apart to reveal a circle of worker ants rushing about on the desert floor, but when the camera pulls back, we are in what appears to be a Japanese Western. The camera pulls back even more and we realize that the Japanese Western is a video for a karaoke version of Cole Porter's "Don't Fence Me In." Singing is gangster/playboy Eddie Sakamura and sitting at the bar watching him is sultry blond, Cheryl Austin.

This witty and provocative beginning raises the viewer's hopes for the movie *Rising Sun*. Directed and produced by Philip and Peter Kaufman, and starring Sean Connery and Wesley Snipes, the film is based on Michael Crichton's best-selling novel. It is the story of two special liaison detectives investigating a murder mystery that pulls them into a web of industrial and political intrigue. After reading the novel, I had envisioned a sophisticated, high-tech thriller, spiced with political plots and evoking a strong sense of Japanese style—maybe something like *Black Rain*. What I got instead was a *Beverly Hills Cops* version of *Rising Sun*—good entertainment in its own right, but somehow dissatisfying and certainly not on a par with Crichton's far more controversial depiction of US-Japan relations.

This is not to say that the movie is without its moments. The pivotal murder scene, where a beautiful call-girl is seduced and strangled on the boardroom table of Nakamoto Industries during the grand opening celebration of the Nakamoto Tower building in downtown Los Angeles, is a near perfect blend of sensuality and mystery. Sean Connery (as semi-retired police detective and Japan expert John Connor), and Wesley Snipes (as detective Web Smith) create a dynamic partnership and add an interesting interracial dimension to the plot.

There is also a great deal of humor in the film that never existed in the book, including a hilarious sushi-eating scene reminiscent of *Tampopo*, Japan's classic film on the fine arts of food and sex. Taiko drum sequences, surrealistic karate fight scenes and a haunting musical score composed by Takemitsu Toru add a backdrop of Japanese aesthetic sensibility.

But beyond that there is little in the film that gives the audience any real insight into modern Japan. Gone is much of the political commentary and the mini-lectures on Japanese culture that were so important to the novel. The spoken Japanese is sparse and repeats the same mistake as the book in the use of the word *kōhai* (as in *senpai-kōhai,* the "senior-junior" relationship); Connor addresses his junior partner as *"kōhai"* rather than by name.

To maintain the humorous tone of the movie, some of the supporting characters are exaggerated caricatures of American politicians and trade negotiators who would be hopelessly inadequate in the reality of upper level US-Japan business dealings. The intention of the producers was apparently to create a commercially viable film, almost a humorous take-off on Crichton's novel, focussing on the murder mystery rather than political controversy. In spite of this, the film has already spurred protests from Asian American organizations, accusing the movie of villainizing the Japanese and perpetuating racial stereotypes. Actually, a cross-section of characters is presented for both nationalities heroes and villains, Japanophiles and bigots. Some of the Japanese characters are definitely portrayed as good guys. Yoshida-san, a high-ranking Japanese businessman instrumental in the negotiations for the purchase of Micro Con by Nakamoto Industries is portrayed as a man of impeccable integrity. Another Japanese character, Eddie Sakamura, the gangster

Police investigators John Connor (Sean Connery) and Web Smith (Wesley Snipes) check out the scene of a young woman's murder in **Rising Sun.**

Photo by Sidney Baldwin

• orb = 球 *kyu* • sultry = 官能的な *kannoteki-na* • intrigue = 陰謀/策謀 *inbō / sakubō* • sensuality = 官能性 *kannōsei* • haunting = 心に残る *kokoro ni nokoru* • a humorous take-off – ユーモラスな風刺 *yūmorasu-na fūshi* • Japanophiles = 親日家 *shinnichi ka* • bigots = 人種的偏見を抱いている人々 *jinshu-teki henken o idaite-iru hitobito* • impeccable = 申し分のない/欠点のない *mōshibun no nai / ketten no nai* • integrity = 誠実/高潔 *seijitsu / kōketsu*

playboy, becomes the movie's unlikely hero, ultimately risking his own life to save Connor and Smith. The studio also made a major departure from the novel in what appears to be a concession to Asian minority interest groups. They change the nationality of the murderer from Japanese to American, although the film leaves his identity somewhat ambiguous.

The producers, perhaps overly concerned about commercial success and fearful of aggravating racial tensions, softened the political controversy of the movie too much, and shied away from the hard issues of US-Japan relations that are an integral part of the story. The film could have been directed in such a way that it shed some light on the complex state of affairs between Japan and America without casting either country in a simple "good guy" or "bad guy" role.

As the filmmakers responsible for the beautiful and controversial work *Henry and June*, Philip and Peter Kaufman should have continued their precedent and taken a bolder stance on *Rising Sun*. It would have made a far better movie.

Rebecca A. Mundy is public affairs director of the Japan-America Friendship Foundation in Los Angeles.

• ambiguous = あいまい *aimai* • aggravating racial tensions = 人種間の緊張を高める *jinshukan no kinchō o takameru* • shied away = しりごみした/避けた *shirigomi shita / saketa* • precedent = 前例 *zenrei*

Stan Egi plays Nakamoto Industries corporate hot-shot Ishihara, and Mako is Yoshida.

Photo by Sidney Baldwin

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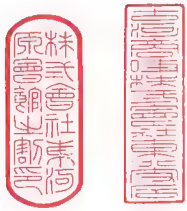

Wari-in, *a "tally" seal used on the edges of papers to show they are connected or related in some way, can be found in two shapes.*

Kaku-in, *or square-shaped seals, are often used by artists to complete their works.*

Some women prefer more delicate-looking seals.

A mitome-in *is used to acknowledge receipt of registered mail or other home-delivered items. They are often mass-produced.*

Jitsu-in *(personal seals) are registered at town hall.*

Hanko: Japan's alter ego

Hanko 判子, or seals, mark every turn in life for a Japanese person, from the cradle to the grave. They are the proof of authenticity and identity in Japanese society; without their round, red impressions, Japanese do not "exist."

Birth certificates and registrations of marriage need a seal to be acknowledged. The deceased are in limbo without the imprint of a hanko on their death notice. One must affix a seal on one's will. The survivors cannot inherit anything they are entitled to without the mark of a *hanko*. One's registered seal is also indispensable for preparing registration papers for one's company or property, notarial deeds, and documents for bank loans. A seal is required on 稟議書 *ringisho* (a draft proposal circulated through the company for reaching a consensus), contracts, applications, and written explanations.

The ubiquity of seals in Japanese society can be noted from the number of synonyms: 判 *han* 判子; *hanko* (band stamp, seal); 印判 *inban* (seal) 印形 *ingyō* (seal, signet, sigil); 印章 *inshō* (seal, stamp); 印鑑 *inkan* (seal, seal impression), and others. *Hanko* is a generic term; the proper terms are *inshō* and *inkan*.

Many kinds of seals

There are many kinds of inkan which can be placed into two general categories, 私印 *shi-in* (private seals) and 公印 *kō-in* (official or government seals). More precisely, they can be grouped into 実印 *jitsu-in* (one's registered seal), 銀行印 *ginkōin* (a seal used for banking), 認印 *mitome-in* (a private seal/signet), 社名印 *shamei-in* (company seal), 割り印 *wari-in* (joint seal/tally), 代表者印 *daihyōsha-in* (company representative's mark) and others.

The 実印 *jitsu-in*, perhaps the most important, must be registered at town hall, where officials issue upon request an 印鑑証明書 *inkan shōmeisho* (certificate of seal verification). These certificates have specific periods of validity: in the case of registration of property, 3 months, and for notarial deeds, 6 months. As mentioned, just about all important documents require one's registered seal: the impression signifies approval or consent.

Avoid damage

One must be careful not to damage the face or material of the seal. If a seal is broken it will no longer

be valid since its imprint will not match the registered seal impression. Many people protect their registered seals with caps and leather bags, and it is customary to carry seals in sturdy cases to prevent breakage. Anyone, householder or non-householder, man or woman, can have a *jitsu-in*. Minors can also have registered seals with consent from their guardians. Seals, however, are for one's lifetime only and not to be passed onto later generations. They are engraved with both family name and personal name, but just one name will suffice if the individual can be identified by it. Identical mass-produced seals, rubber seals, stamps, and seals of pen names, however, cannot be registered. Registration of seals with a different name or which are difficult to make out is also prohibited. Registered seals are about 15mm in diameter for men, and 13.5mm for women, and about 60mm long in both cases.

Other uses

No specific format has to be followed for the 銀行印 *ginkō-in*, used for bank documents. This seal is an important one, but it does not necessarily need to be registered at town hall. Since it is for making deposits, savings and other transactions, the *ginkō-in* must be registered with the bank, however, and mass-produced seals once again are not allowed.

The 認印 *mitome-in* is also called an 裏印 *ura-in*; *ura* ("behind" or "back") indicates that this seal plays a supporting role to the more formal *jitsu-in*. Its impression is affixed on the receipts of registered mail, parcels, door-to-door deliveries, and other items which come to the home. Its purpose is to 認める *mitomeru*, "acknowledge" or "confirm"; it is usually one or two sizes smaller than the *jitsu-in* or *ginkō-in*. This seal is also called 三文判 *sanmonban* (mass-produced, "three-penny" seal).

The *inkan* plays an important role in the Japanese art world, too. An artist finishing a painting or work in 墨 *sumi* (Japanese ink) puts his or her signature and red seal on it. Without these two elements the piece not only lacks a sense of completion but also is not regarded as real. The work loses market value even if it is indeed a genuine piece by a major artist. A painter, famous or not, will not forget to add these identification marks. When works by maestros are occasionally forged, these two details are also skillfully copied. In a recent case, the genuineness of certain print works by Munakata Shiko came into question. Their authenticity was established finally on the basis of the genuineness of the signature and seal.

Next time: the corporate inkan

***by* Sawane Fumitoshi**

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Japanese on the PC, for Under $100!

Four inexpensive Japanese Word Processors for the U.S. PC

by Douglas Horn

Macintosh users aren't the only ones who need to create Japanese documents, so why are there so many Japanese word processors for the Mac and so few for PCs? It's the system. No, not a government plot to keep PC owners from using Japanese word processors, it's literally the system—the operating system.

It's easy to buy a Japanese operating system for the Macintosh (see MANGAJIN #27 review of Apple's Japanese Language Kit). There are Japanese operating systems available for the PC as well, but they are often hard to find, not supported well, or incompatible with other applications. In other words, putting a Japanese operating system on your PC can be a hassle.

Some users will put up with the hassle because they need to use a lot of standard Japanese applications, but if you want a simple Japanese word processor for your PC and don't want to spend a lot of money, consider the four reviewed here. None of these programs require a Japanese operating system, all will print to standard dot matrix, ink jet, or laser printers, and all cost under $100. Also, because all four programs use many of the same public domain dictionaries and kanji display systems, they have nearly identical character lookup capabilities.

As word processors, the major difference between these programs is their user interface. Though the applications are actually quite similar from a programming standpoint, you would never know it from looking at them. The user interface is what makes some of these applications fun to use, and others difficult. Aside from the user interface, the applications differ in the extra features they offer, although extra features do not necessarily ease the program's use.

Smart Characters for Students

Smart Characters for Students v.2.5 from Apropos, Inc. offers some interesting innovations that place it outside the realm of a simple word processor. Users can edit fonts or create their own. There is a vocabulary quiz program, and most interesting is the ability to create Japanese hypertext lessons. Apropos, Inc. also supports the product well, by offering several add-on modules and dictionaries, and by supporting a users' BBS with various files, including monthly vocabulary lessons from MANGAJIN! Smart Characters also supports Chinese and other scripts as well as Japanese.

One feature that makes Smart Characters stand alone is its ability to annotate kanji characters with pronunciation in hiragana (furigana) and meanings in English. Furigana is editable, so users can apply nonstandard readings to kanji characters. Also these English and Japanese annotations can be either activated or suppressed at printing time.

These additional features can be quite helpful to users who want to create interactive learning programs, Chinese documents, or additional characters, but they do cause two problems. First, to accommodate the annotations, Smart Characters uses its own file format, which other Japanese word processors cannot read. Conversion programs are included, but cannot be run from within the main program.

The second problem is more pervasive—as a word processor, Smart Characters is simply difficult to use. Different control codes have to be entered for hiragana, katakana, romaji, or other types of characters before words can be typed. This difficulty seems to stem directly from the program's many features. Users who use these extra features will be happy to remember a few extra keystrokes in exchange for the additional capabilities. Users who primarily need a word processor, on the other hand, will probably become frustrated by the laborious text entry mode.

MOKE

MOKE 2.1 by KiCompWare is very much the 'Granddaddy' of the PC Japanese word processors in the US. In fact, EDICT, the dictionary used by all four programs, originated in MOKE 1.0.

MOKE lacks the many additional features of Smart Characters, but it is somewhat easier to use. MOKE also uses the standard Japanese text file format, so MOKE users can exchange text files with users of other Japanese word processors. Also, MOKE's printed output uses two 24 bit Japanese fonts, as opposed to Smart Characters' 16 bit font. When you consider that a character in a 24 bit font is made up of 576 dots (24x24) where a 16 bit character has only 256 (16x16), it's easy to see that the extra eight bits make a big difference in readability.

When printing a MOKE file, the user must leave the word processor program and enter a separate printer program. This is frustrating sometimes, but not as frustrating as MOKE's one big problem—its clunky interface.

For such an otherwise excellent program, MOKE has a tedious text inputting method. The user must constantly switch between cursor mode, which allows the user to move the cursor, and text input mode. Also, instead of allowing the user to input characters and then select whether they want hiragana, katakana, or kanji, MOKE forces the user to choose in advance by keying cryptic control codes before words are typed. MOKE is the only program reviewed here that lacks mouse support, and it is sorely missed, because it would eliminate most of the interface problems in the program.

Technical support for MOKE is directly from KiCompWare, which also provides a BBS of Japanese software, called YoZakura BBS.

NJSTAR

The biggest surprise of the commercial programs is NJStar v.2.1j+ from Hongbo Data Systems. The $50 program is one high density disk and one page of installation instructions. (The manual is included on the disk.) But once the files decompress, NJStar demonstrates itself to be the most usable Japanese word processor for DOS.

NJStar is simply a word processor, but it handles the task well. No special control codes are needed to operate the program—just type the text and the computer will offer any hiragana, katakana, or kanji that fit the pronunciation. This ap-

proach to kana/kanji conversion simplifies use considerably.

Like MOKE, NJStar conforms to standard file formats and uses a 24 bit font which it can print to 9- and 24-pin dot matrix printers and various laser or ink jet printers. NJStar users, however, can print documents without leaving the word processor. Files can be saved in various formats, and PCX files can also be created, so NJStar users with fax modems can send Japanese facsimiles.

NJStar is not a highly sophisticated word processor with multiple fonts and formatting options like WordPerfect J or Microsoft Word J, but it will do a very good job at creating Japanese documents without creating a big hassle. At $50 it's an excellent buy for anyone with a PC and an interest in Japanese.

JWP

JWP 1.01 is a free program written by Stephen Chung. Unlike the above programs, JWP is for the Windows environment. JWP offers the multiple kanji lookup capabilities of the other programs, with the addition of user-defined glossaries that insert words or phrases from hot keys or a mouse click. JWP's kana/kanji conversion is possibly the easiest to use of the four—hiragana is input and then highlighted and converted at the push of a button.

Because JWP is a Windows application, it has an intuitive interface. The dictionary feature is no more efficient or thorough than the others, in fact it is almost exactly the same, but it is easier to use. However, JWP does not really benefit from any of the other features of Windows. Text, even numbers or Roman characters, cannot be cut and pasted to or from other applications. So running JWP as a Windows application is no more advantageous to Windows users than running one of the other three in a DOS session of Windows.

JWP is a big program—the decompressed size of the program is 4.5 MB. Much of this, however is C-language source code included for users who wish to make changes or add features to JWP. This included source code for JWP is an excellent feature, and should keep the program growing quickly over the years, as various users add features to the application.

For all its advantages, JWP does have a few drawbacks. First, it will only run under Windows. Also it does still have a few bugs, and the jwp.ini file may have to be altered before the program will execute. But, as the program clearly states at startup, "JWP comes with ABSOLUTELY NO WARRANTY." Remember, you usually get what you pay for—in this case, even with a few bugs, you get much more.

One of the things you do not get is a user's manual. The program is fairly intuitive, and let's face it, most users don't read the documentation until they have a problem anyway, but a manual would be helpful. The copy I downloaded from GEnie did not include a help file.

JWP is freeware, but it takes a long time to download—about three hours at 2400 baud—and anyone without a free Internet connection will wind up paying

for the program in connect charges. The program is available on the Internet by anonymous file transfer protocol, or on GEnie's Japan Round Table. No official technical support is available, but users can post questions on the BBS from which they downloaded the program.

Douglas Horn is a free lance writer and computer consultant in Seattle, Washington.

Smart Characters for Students 2.5
Apropos, Inc.
8 Belknap Street
Arlington, MA 02174
(617) 648-2041 800-676-4021

MOKE 2.1
KiCompWare
PO Box 536 Appleton, WI 54912
(612) 773-8621

NJStar 2.1J+ Hongbo Data Systems
PO Box 866 Kensington NSW 2033
Australia
61-2-399-9876

JWP 1.01 by Stephen Chung
Internet: (anonymous ftp)
kilroy.jpl.nasa.gov pub/misk
GEnie: The Japan Round Table,
Library 3

	JWP	NJStar	MOKE	Smart Characters
Mouse Support	Yes	Yes	No	Yes
Disk Space Req.	4.5MB	3.2MB	3.8MB	2.4MB
Fonts	one 16 bit, one 24 bit, (48 bit font available)	one 24 bit font	two 24 bit fonts	one editable 16 bit font (24 bit font extra)
Printer Support	Any printer supported by Windows	9, 24 pin & laser	9, 24 pin & laser	9 pin & laser (24 pin driver extra)
Ease of use	good	good	hard to use	hard to use
Documentation	none	on disk	manual	manual
Print from within program	yes	yes	no	yes
Price (excluding shipping)	Free (excluding downloading charges)	$49.95	$69 95	$99.95

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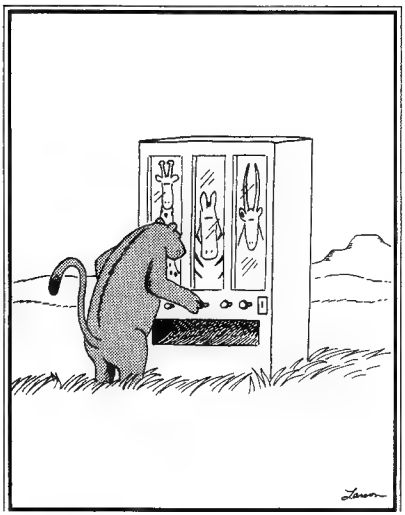
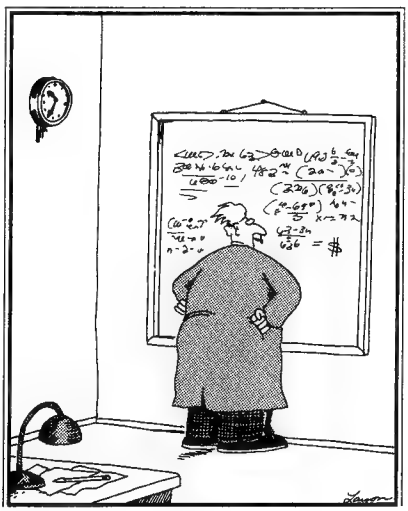
THE FAR SIDE by Gary Larson
ザ・ファー・サイド　ゲリー・ラースン



Vending machines of the Serengeti
セレンゲティの自動販売機

セレンゲティ	の	自動	販売機
Serengeti	*no*	*jidō*	*hanbai-ki*
Serengeti	's	automatic	vending machine

- Serengeti はケニアにある広大な自然公園で、野性生物の宝庫として有名。
- the prefix *jido* ("automatic") is an integral part of the Japanese word for "vending machine."



Einstein discovers that time is actually money.
アインシュタインは時は実際に金であることを発見する。

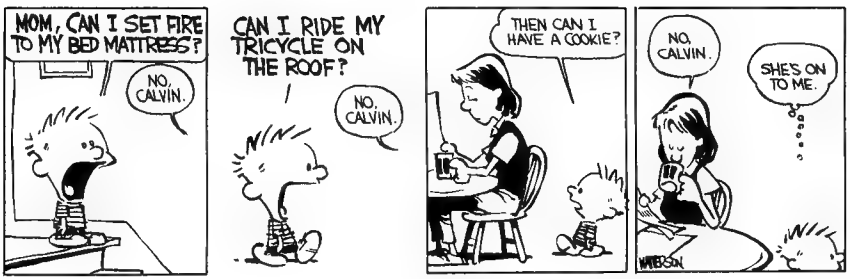
アインシュタイン	は	時	は	実際に	金	である	こと	を
Ainshutain	*wa*	*toki*	*wa*	*jissai ni*	*kane*	*de aru*	*koto*	*o*
Einstein	as-for	time	as-for	really	money	is	fact	(obj.)

発見する。
hakken suru.
discovers

- time is money "時は金なり" のことわざより。
- *de aru* is a more formal/literary equivalent of *desu* ("is/are").

Calvin and Hobbes

by Watterson



1

Calvin: "Mom, can I set fire to my bed mattress?"
→ ママ、ベッドの マットレス に 火を付けていい?
Mama, beddo no mattoresu ni hi o tsukete ii?
Mom bed ('s) mattress to may (I) set fire

Mother: "No, Calvin."
→ ダメ よ。
Dame yo.
no good (emph.)

- we considered using *Matoresu o moyashite ii?*, "May I burn my mattress," but decided that the more literal *Matoresu ni hi o tsukete ii?* was perfectly OK here

2

Calvin: "Can I ride my tricycle on the roof?"
→ 屋根の 上 で 三輪車 に 乗っていい?
Yane no ue de sanrinsha ni notte ii?
roof ('s) top at tricycle at/on may (I) ride?

Mother: "No, Calvin."
→ ダメ よ。
Dame yo.
no good (emph.)

- tricycle 三輪車。口語では略してトライク (trike) と言うこともある。

3

Calvin: "Then can I have a cookie?"
→ じゃ、クッキー もらえる?
Ja, kukkii moraeru?
well then cookie can receive

- then はじめに無茶苦茶な要求を出しておいて相手におとしをかけ、then–それじゃあ、と本音の要求を出してうまくクッキーを手に入れようというのがカルヴィンのねらい。

4

Mother: "No, Calvin."
→ ダメ よ。
Dame yo.
no good (emph.)

Calvin: "She's on to me."
→ 見抜かれた な。
minukareta na.
was seen through (colloq.)

- is on to ... は（たくらみなどを）良く知っている、（人の気持ちを）良く読んでいるの意。

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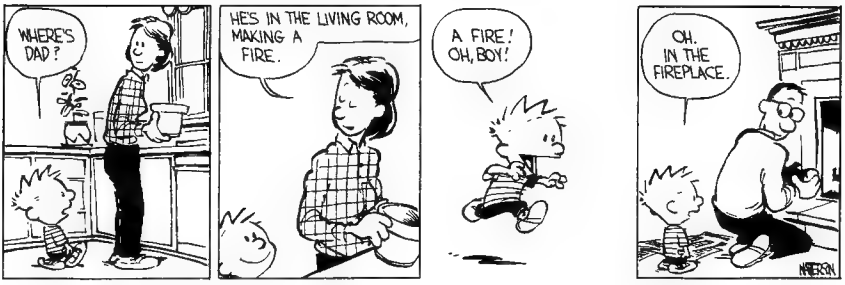


1

Calvin: "Where's Dad?"
→ パパ (は) どこ？
Papa (wa) doko?
dad (as-for) where

- to be grammatically correct, the sentence does require the *wa,* but in actual speech it sounds more natural to leave it out.
- dad 父親を指す言葉として最も一般的に使われる。母親は mom。Dad や mom は単なる幼児語ではなく、大人同士の会話や、日本なら少しあらたまって父、母などと言うべき時にも使われることが多く、用途は幅広い。これに対し daddy や mommy は主に幼児語で、大人が使う場合は特別な親しみをこめた呼びかけの言葉として使われる。

2

Mom: "He's in the living room, making a fire."
→ 居間 に いる わ。 火 を おこしてる ところ よ。
Ima ni iru wa Hi o okoshite-ru tokoro yo
living room in is/exists (fem. colloq.) fire (obj.) starting/making place/time (emph.)

- translating "making a fire" as *Hi o okoshite iru* spoils the joke in a way, since it implies that the fire is being started in a stove or fireplace. The other option we considered was *Hi o tsukete-iru,* which could be interpreted to mean that Dad was setting fire to the house apparently Calvin's interpretation of his mother's reply. Since it's Mom's line, however, we went with a wording that would reflect what she intended to say.

3

Calvin: "A fire! Oh, boy!"
→ 火 だって?! すごい！
Hi datte?! Sugoi!
fire is-(quote) awesome

- fire は単に火というだけではなく、たき火、火事の意味もあるため、ここでは Calvin がどちらを期待していたか察せられる。
- oh, boy あるいは単に boy は "すごい" "おやまあ" "やれやれ" "うわーい" など驚きや興奮、あきれなどを表わす。
- the English word "fire" in this frame is ambiguous, so saying *kaji* (火事) in Japanese would be to anticipate (and detract from) the punch line in the next frame. None of the other words we could think of associated with fire fit with Calvin's excitement here, but we decided to use *hi* — so the Japanese reader doesn't realize what Calvin is thinking until the punch line actually comes.

4

Calvin: "Oh. In the fireplace."
→ なんだ、暖炉 に か。
Nan da danro ni ka
oh fireplace in (?)

- *nan da* is literally "What (is it)?" but it is used as an expression of disappointment/let down.

Lesson 28 • *Abunai*

As an adjective, *abunai* means "dangerous/hazardous," but it's also used like the English "Look out!/Watch out!" — to warn someone of impending danger, or as a reaction to a dangerous situation. *Abunai* is one of several adjectives that are used as exclamations in Japanese. Here are some of the others.

Japanese word	Meaning as an adjective	Meaning as an exclamation
Itai! (いたい)	sore/painful	Ouch!
Atsui! (熱い)	hot	Ouch! (from burn)
Urusai! (うるさい)	noisy/bothersome	Shut up!
Sugoi! (凄い)	incredible/terrible	Wow!

This use of adjectives as exclamations is facilitated by the fact that it is not necessary to specify a subject in Japanese—the adjective can stand alone as a complete thought.

Here are some examples of how the word *abunai* is used; first as an exclamation, then as an adjective.

"Look out!" (1)

***Mochi* "rice cakes"** are a traditional food at New Year's. There are *mochi*-making machines now, but it's still not uncommon to have a neighborhood *mochi-tsuki taikai* (餅つき大会), or "*mochi*-making party," where everyone joins in to make *mochi* the old-fashioned way — by pounding steamed glutinous rice with a heavy wooden mallet. One person swings the mallet while another turns the *mochi*, so timing is crucial to avoid a smashed hand. Here, a small boy takes a turn with the mallet, but brings it down suddenly without regard for the timing.

© Nakashima Tōru / *Puro no Hitorigoto,* Shogakukan

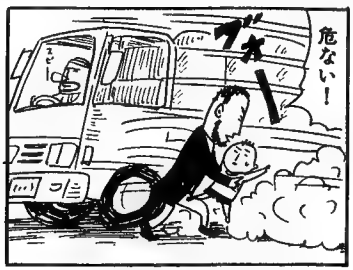
Boy: た——っ!
Tā–!
"Hayaa!" (PL2)

Sound FX: ブンッ
Bun!
(effect of mallet coming down suddenly)

Onlooker: あ、あぶないっ!!
A, Abunai!!
"Hey, look out!" (PL2)

"Look out!" (2)

Just in time, this man pulls the child out of the path of a speeding truck. This one panel probably covers a brief span of time, and we can assume that the man started to say *Abunai!* as soon as he realized the child was in danger, rather than after the fact.



© Nakagawa Isami / *Kuma no Pūtaro,* Shogakukan

Man: 危ない！
Abunai!
"Look out!" (PL2)

Sound FX: ブォー
Buō–
(sound of the truck zooming by)

Driver: スピー
Supii
(effect of dozing; the bubble coming out of the nose is also used to indicate that someone has dozed off)

"Look out!" (3)

Some friends have gathered at Narumi's house for dinner. When she opens the cabinet to get a bowl, everything falls out.

© Saimon Fumi / *Asunaru Hakusho,* Shogakukan

Sound FX: ガララン
Gararan
(clatter of falling dishes)

Narumi: キャ！
Kya!
"Yikes!" (PL2)

Kakei: 危ない!!
Abunai!!
"Look out!" (PL2)

A dialect form

The dog is curious about the sputtering fuse on a Roman candle. This character, *Beranmei Tōchan,* speaks in the Tokyo *shitamachi* (下町 "low city") dialect in which *ai* sounds frequently come out as *ei*.

© Tachibanaya Kikutarō / *Beranmei Tōchan,* Take Shobō

Tōchan: あっ こら ポチ あぶねいっ
A! kora Pochi abunei!
ah hey (dog's name) danger
"Ah! Hey! Pochi, look out!" (PL2)

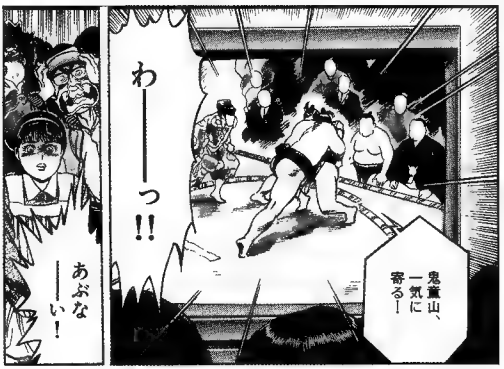
Sound FX: シューッ
Shū–!
(sound of burning fuse)

Kazuo: わーっ
Wā–!
"Ahhhhh!"

- *kora* is a verbal reprimand, used to get the attention of someone who is doing something dangerous or inappropriate.

Close to the edge

Their favorite sumo wrestler is about to be pushed out of the ring. This use of *abunai* refers to being in a tight/difficult situation—about to lose the match—rather than being in any kind of physical danger.



© Ichimaru / *Okamisan*, Shogakukan

Announcer: 鬼童山、一気に 寄る!
Kidōsan ikki ni yoru
(name) in one shot push
"Kidōsan presses forward in a single burst!" (PL2)

Spectators: わーーっ!!
Wā–!!
"Ahhh"

Spectators: 危なーい!
Abuna–i!
"Look out!" (PL2)

In danger

As an adjective, *abunai* can mean "in danger/at risk," as well as "dangerous." The particle *ga* (が) rather than *wa* (は) is more likely to be used in this kind of situation, but you rarely have to worry about misunderstandings, since context will make the distinction clear. Here a media group is wondering how they can expose and topple a corrupt politician and company official without putting their colleague's job in danger.

© Inose & Hirokane / *Rasuto Nyūsu*, Shogakukan

Man: 軽はずみな 発言 は よせ。
Karuhazumi-na hatsugen wa yose.
hasty/rash statement(s) as-for stop

我々 が 下手に 動く と 日野さん の クビ が 危ない。
Wareware ga heta ni ugoku to Hino-san no kubi ga abunai.
we (subj.) unskillfully move if/when (name)-hon 's neck/job (subj.) in danger

Quit making rash utterances. If we move unskillfully, Hino's neck will be in danger.
"Don't make such rash statements. If we do something stupid, it could cost Hino his job." (PL2)

- *kubi* literally means "neck," but the expression *kubi ni naru* means "be fired," so in the context of work or job situations, *kubi* is a reference to being fired

Dangerous

This child is frustrated because his mother won't let him do anything for himself. Here, she takes the knife away from him because it is dangerous. She has omitted the particle (subject/topic marker) after *hōchō*, but it would have been *wa* (は).

© Takeuchi Akira / *Garushia-kun*, Futabasha

Mother: ママ が むいてあげよう ね。 包丁 危ない もん ね。
Mama ga muite ageyō ne. Hōchō abunai mon ne.
mom (subj.) peel for you (colloq.) knife dangerous thing (colloq.)
Mama will peel it for you. Knives are dangerous things, aren't they.
"I'll peel it for you. Knives are dangerous, huh." (PL2)

Boy: かえして よォ。
Kaeshite yo–.
return (emph.)
"Give it baaack." (PL2)

- *hōchō* is a kitchen/cooking knife
- *kaeshite* is from the verb *kaesu* ("give back/return").

The crowd at this concert came to see their favorite group, but they are being forced to sit through an unknown singer's warm-up act, and they are starting to get rowdy.

Man: ここ は 危ない!! ...行こう ぜ、 マユ!
Koko wa abunai! Ikō ze, Mayu
here as-for dangerous let's go (emph.) (name)
"It's getting dangerous! Let's get out of here, Mayu!" (PL2)

Mayu: え...!?
E ...!?
"Huh?" (PL2)

Crowd: カエレ カエレ カエレ
Kaere kaere kaere
return return return
"Go Home, Go Home, Go Home . . ." (PL2)

- *ikō* is the plain/abrupt volitional ("let's . . .") form of the verb *iku* ("go").
- *ze* is an emphatic particle used in informal/abrupt masculine speech.
- *kaere* is the abrupt command form of the verb *kaeru* ("return/go home").

© Tsuchida Seiki / *Orebushi*, Shogakukan

Dangerous and in danger

Obatarian rides her scooter down the middle of the road, without a helmet and carrying a child on her back. In this case, she is in danger herself, as well as creating a hazard for other drivers.

© Hotta Katsuhiko / *Obatarian*. Take Shobō

Driver: あぶねー　なー　　道　　の　まん中　を…
Abunē　　nā　　Michi　no　mannaka　o
dangerous　(colloq.)　road/street　's　middle　(obj.)
"That sure is dangerous, (riding a scooter) down the middle of the road." (PL2)

Sound FX: ポトポト…
Poto poto…
("Putt-putt" of the scooter)

- once again we see the form *abunē*. In this case, it is more masculine slang than dialect.

A slang variation — *yabai*

Almost identical in meaning to *abunai*, the word *yabai* is very much slang, and suitable for use only in informal situations. In this example, Kariage-kun is about to lose a game of chess.

© Ueda Masashi / *Kariage-kun*, Futabasha

Opponent: チェック
Chekku
"Check." (PL2)

Kariage-kun: ウーム。そう　きた　か。
Ūmu.　　Sō　　kita　ka.
hmm　　like that　came　is it
"Hmm, so you came like that, did you?"
"Hmm, so that's your move, huh?" (PL2)

Friend: やばい　　よ　　お前。
Yabai　　yo　　omae.
in danger　(emph.)　you
"You're in trouble." (PL2)

キングと　クイーン　とられちゃう　　よ。
Kingu　to　kuiin　　torarechau　　yo.
king　　and　　queen　　will be taken (regret)　(emph.)
"Your king and queen are going to be taken." (PL2)

- *torarechau* is a contraction of *torarete shimau*; *torarete* from the verb *torareru* ("be taken"), and *shimau*, used with the *-te* form of other verbs to indicate that the result will be undesirable/unfortunate.
- actually, the king can't be taken in chess, but this is still a good illustration of the word *yabai*.

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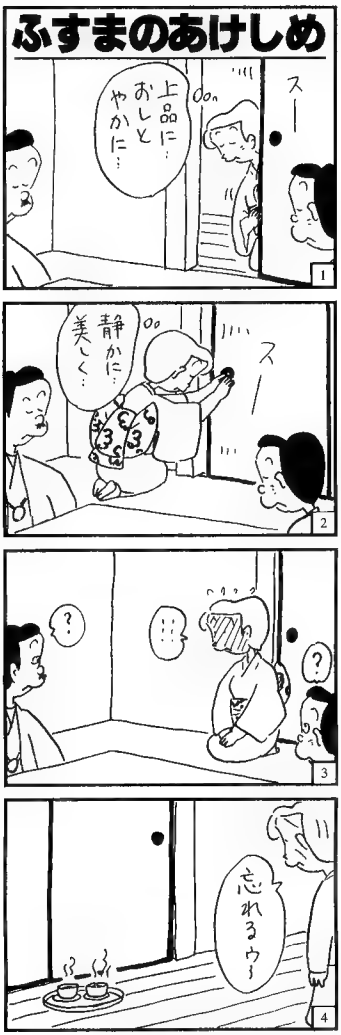
植田まさしの フリテンくん

Ueda Masashi's Furiten-kun



Title: ふすま の あけしめ
Fusuma no Akeshime
sliding paper door of opening & closing
The Opening and Closing of Sliding Doors

- *fusuma* refers to the kind of sliding door pictured. The door has a wooden frame, which is covered with heavy paper on both sides. It's to be distinguished from a *shōji* screen/door, which has translucent white paper on only one side of a grid made of thin wood laths.
- *ake* is from *akeru* ("open") and *shime* is from *shimeru* ("close/shut").

1

Sound FX: スー
Su (effect of sliding the door open smoothly and quietly)

Young Wife (thinking): 上品に、 おしとやかに。
Jōhin-ni, *oshitoyaka-ni.*
elegantly/gracefully gracefully/in ladylike manner
"Elegantly, gracefully." (PL2)

- *jōhin-ni* is the adverb form of *jōhin*, which means "elegance/grace/refinement"). Here and in the next frame she is reminding herself how she has been taught to open and close the *fusuma* as a proper wife.
- *shitoyaka-ni* is the adverb form of *shitoyaka(-na)*, which means "graceful/gentle/polite/ladylike." The honorific *o-* is almost always included when the word is spoken, less often when written.

2

Sound FX: スー
Sū (effect of sliding the door open smoothly and quietly)

Young Wife (thinking): 静かに、 美しく。
Shizuka-ni, *utsukushiku*
quietly/softly/gently beautifully/charmingly
"Quietly, beautifully." (PL2)

- *shizuka-ni* is the adverb form of *shizuka(-na)*, "quiet/still/calm/soft/gentle."
- *ustukushiku* is the adverb form of *utsukushii* ("beautiful/lovely/charming").

4

Mother: 忘れるぅー
Wasurerū–
forgets
"She always forgets something." (PL2)

- lengthening the end of the word gives it the feeling of a sigh of disappointment/dismay.

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フリテンくん
Furiten-kun

Title: 自動 販売機
Jidō *Hanbai-ki*
automatic vending machine
Vending Machines

1

Machines: ジュース コーラ
Jūsu *Kōra*
Juice **Cola**

2

Sign: 自動 販売機 製作所
Jido *Hanbai-ki* *Seisaku-sho*
automatic vending machine manufacturing place
Vending Machine Manufacturing (Co.)

Boss: これから は ますます 自動販売機 の
Korekara *wa* *masumasu* *jidō hanbai-ki* *no*
from now on as-for more and more vending machines of
設置 が ふえる と 予測される。
setchi *ga* *fueru* *to* *yosoku sareru.*
installation (subj) will increase (quote) is forecast
"The forecast is for more and more vending machines to be placed in service in the future." (PL2)

- *-ki* is a suffix for machines of various kinds
- *seisaku-sho* is literally "manufacturing place" → "plant/factory," but is also commonly used in manufacturing company names.
- *korekara* is literally "from this," meaning "from this time forward."
- *setchi* is a noun referring to the installation of various kinds of equipment etc.
- *yosoku sareru* is the passive form of *yosoku suru* ("predict/forecast")

3

Boss: しかるに わが社 としては その 需要 に
Shikaru-ni *wagasha* *to shite wa* *sono* *juyō* *ni*
so/therefore our company as-for that demand to
じん速に 答えていかなくてはならない。
jinsoku ni *kotaete ikanakute wa naranai.*
swiftly must respond and proceed
"Therefore our company must swiftly respond to that (increasing) demand." (PL2)

- *shikaru-ni* is a very formal word for "but/however/nevertheless," but it is also sometimes used (strictly speaking erroneously) to mean "and so/therefore."
- *wagasha to shite wa* is more literally like saying "as for on the part of this company, (we must . . .)," but here you can think of it as just a formal/wordy equivalent of *wa*, to set up the topic (*wagasha wa* = "as for this company, . . .").
- *kotaete* is the *-te* form of *kotaeru* ("answer/respond to"), and *ikanakute wa naranai* is the "must/have to" form of *iku* ("go"). *Iku* is used after the *-te* form of a verb to imply the action is proceeding or will proceed on into the future.

4

A: なんだい、ありゃ？
Nan dai, *arya?*
what is it? as for that
"What's that?" (PL2)

B: 自動販売機 の 自動販売機 だ と よ。
Jido hanbai-ki *no* *jidō hanbai-ki* *da* *to* *yo.*
vending machine of/for vending machines is (quote) (emph.)
"They say it's a vending machine for vending machines." (PL2)

Sign: 自動 販売機
Jidō *Hanbai-ki*
automatic vending machine
Vending Machine

Arrow: お金
Okane
Money

Sound FX: ガタン
Gatan
Kathunk (typical sound of merchandise dropping in/out of vending machine)

- *nan dai* is a colloquial *nan da* ("what is it?") and *arya* is a contraction of *are wa* ("as for that"). Normal syntax would be *Arya nan dai?*
- . . . *da to* shows he is relaying information he heard from someone else.

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フリテンくん

Furiten-kun

Title: 花火
Hanabi
Fireworks

1

Boy: ワー、　花火　かってきた　のー？
Wā,　*hanabi*　*katte kita*　*no–?*
(exclam.) fireworks bought and-came (explan.-?)
"Wow! You bought some fireworks?" (PL2)

Boy: やろ　やろ。
Yaro　*yaro.*
let's do let's do
"Let's do 'em, let's do 'em." (PL2)

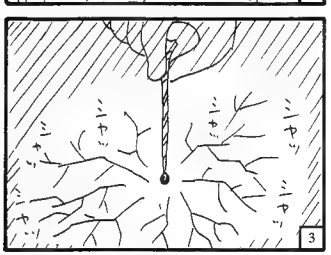
- *katte* is the *-te* form of *kau* ("buy"), and *kita* is the plain/abrupt past form of *kuru* ("come"). *-Te kuru* has a variety of meanings, including "do the action and (then) come" and "go to do the action and come back," either of which is possible here.
- asking a question with *no* strictly speaking asks for an explanation, "is it the case that . . . ?" but such explanatory forms are used far more frequently in Japanese than is natural in English.
- *yarō* is a volitional ("let's/I shall") form of *yaru* ("do"). The repetition as well as the shortened final vowels reflect his eagerness to get started.

2

Man: しかし　昼間　に　花火　やっても　あまり　よく　見えん　ぞ.
Shikashi　*hirumani*　*hanabi*　*yatte mo*　*amari yoku*　*mien*　*zo.*
but daytime in fireworks even if do[not] very well can't see (emph.)
"But if we do fireworks during the day, you won't be able to see them very well." (PL2)

Boy: じゃ、　暗いとこ　で　やればー？
Ja,　*kurai toko*　*de*　*yareba–?*
in that case dark place in/at if do ?
"Then (how about) if we do them in a dark place?" (PL2)

- *yatte* is the *-te* form of *yaru* ("do"); *yatte mo* is a conditional "even if (we) do."
- *amari* followed by a negative means "not very"; *yoku* is the adverb form of *ii/yoi* ("good/fine"), so *amari yoku* followed by a negative means "not very well."
- *mien* is a contraction of *mienai*, the negative form of *mieru* ("can see").
- *zo* is a rough/masculine particle for emphasis. • *toko* = *tokoro* = "place"
- *yareba* is a conditional "if/when" form of *yaru* ("do"). It implies *yareba do (desu ka)*, "What/How about if we do?"



3

Sound FX: シャッ　シャッ　シャッ　シャッ　シャッ　シャッ
Sha!　*sha!*　*sha!*　*sha!*　*sha!*　*sha!*
(sound of sparks shooting/snapping out from the sparkler)

4

Man: やっぱ　　見えん　だろ?
Yappa　*mien*　*daro?*
after all/as expected can't see probably/right?
"Like I said, you can't see it, right?" (PL2)

- *yappa* is a shortened and more informal version of *yappari*. When *yappari/yahari* is used to confirm/restate one's own earlier claim/assertion, it is like "see, didn't I tell you?" or "just as I said before."
- *mien* is again *mienai*.
- *daro* (= *darō*) means "perhaps/probably/I suppose," so strictly speaking it makes a conjectural question, but it is a rhetorical question that expects the listener to agree, so it has more the feeling of "isn't it just like I said?/wasn't I right?"

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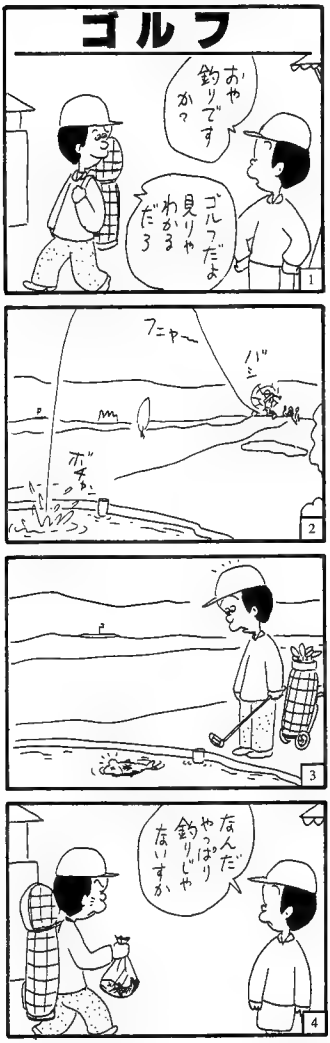
植田まさしの フリテンくん

Ueda Masashi's Furiten-kun



Title: ゴルフ
Gorufu
Golf

1

Furiten-kun: おや、釣り ですか?
Oya, tsuri desu ka?
(interj.) fishing is it?/are you?
"Well, well, going fishing, are you?" (PL2)

Neighbor: ゴルフ だ よ。見りゃ わかる だろ。
Gorufu da yo. Mirya wakaru daro.
golf is (emph.) if look come to know probably/surely
"It's golfing. If you look, you can surely tell."
→ **"I'm going golfing. Isn't it obvious?"** (PL2)

- *oya* is an interjection of mild surprise.
- *mirya* is a contraction of *mireba*, a conditional "if/when" form of *miru* ("look"). *Mireba wakaru* = "if (you) look, (you) will come to know." *Mirya wakaru daro* implies it should be obvious, and feels a little like "are you blind?/open your eyes!"

2

Sound FX: バシ
Bashi
Crack (sound of golf club hitting ball)

FX: フニャー
Funya– (effect of ball flying weakly/unsteadily through the air)

Sound FX: ボチャン
Bochan
Splash (sound of ball landing in lake)

4

Furiten-kun: なんだ、やっぱり 釣りじゃないすか。
Nan da, yappari tsuri ja nai su ka.
what is it? after all fishing is it not?
"Heck, it was fishing after all."
→ **"Heck, I was right after all. You did go fishing."** (PL2)

- *nan da* is literally "what is it?" but by itself or at the beginning of a sentence it's often used to express the feeling that something hasn't lived up to expectations — in this case the neighbor's expectations. At the same time, the *yappari* ("after all/as expected") implies that the neighbor did live up to Furiten-kun's original expectations.
- *su* is a colloquial contraction of *desu* ("is/are"). *Ja nai (de)su ka* is literally "is it not?" but the question is rhetorical so it actually serves as an emphatic observation, "It is/was fishing" → "You did go fishing."

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田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

パーマ

Title: パーマ
Pāma
Perm

1

Signs: 美容室 トミ 美容室
Biyō-shitsu *Tomi Biyō-shitsu*
beauty parlor (name) beauty parlor
Beauty Parlor **Tomi Beauty Parlor**

- *biyō* refers to the cultivation of beauty, whether through exercise, diet, cosmetics, hair styling, or other means, but *biyo-shitsu* (*shitsu* = "room") usually focus just on hair styling. Today their clientele includes both sexes.

2

Tanaka-kun: ヘンな アタマ に なっちゃった なー。
Hen-na *atama* *ni* *natchatta* *na–.*
strange/wierd head/hair to became-(regret) (colloq.)
"My head became weird."
→ **"My head/hair turned out really weird."** (PL2)

- *kami no ke* is the term for the hair on a person's head, but when speaking of a person's haircut it's common to refer to it as *atama* (literally "head").
- *natchatta* is a contraction of *natte shimatta*, the *-te* form of *naru* ("become/became") with the plain/abrupt past form of *shimau* ("end/finish/put away"), which after the *-te* form of another verb implies that the action or result was regrettable/undesirable.

3

Sound FX: チュン チュン
Chun *Chun*
Chirp chirp (sound of birds outside)

Tanaka-kun: 一夜 明けても やっぱり ヘン だ。
Ichiya *akete mo* *yappari* *hen* *da.*
one night even when passed/dawned after all/still strange/wierd is
"It's still weird even the next morning." (PL2)

みんな 笑う だろー なー。
Minna *warau* *darō* *na–.*
everyone laugh probably /surely (colloq.)
"Everyone will surely laugh, won't they?"
→ **"I bet everyone'll laugh."** (PL2)

- *akete* is the *-te* form of *akeru* ("[day] dawns/[night]ends or passes"); *-te mo* is a conditional "even if/when (the action occurs)."
- *yappari* in this case is "after all" in the sense of "still/continuing even now."

4

Boss: 田中くん は?
Tanaka-kun *wa?*
(name-hon.) as-for
"(Where's) Tanaka-kun?" (PL2)

OL: アタマ が ヘン なので 休む そうです。
Atama *ga* *hen* *na no de* *yasumu* *sō desu.*
head (subj.) strange/wierd because/so take day off (hearsay-is)
"He says his head feels (is) weird so he's taking the day off." (PL2)

- when *atama* is taken to actually mean "head," *atama ga hen* can mean either "(one's) head feels strange" (i.e., one feels dizzy/has a headache/etc.) or "(someone's) head is strange" (i.e., the person is batty) — in this case the former, since she is reporting Tanaka-kun's own words. That, of course, is the meaning Tanaka-kun hoped she would take, but from his perspective his true meaning was "my hair looks strange."
- *yasumu* means "take a rest/go to sleep," or in the context of work/school, "take a day off/stay home."
- . . . *sō da/desu* is used to report what you have heard from someone else. In this case we assume she has heard it from Tanaka-kun himself, but *sō da/desu* is also used for what one has heard indirectly from third parties.

田中くん
Tanaka-kun

by タナカヒロシ / Tanaka Hiroshi

Title: テレビ 映画
Terebi Eiga
Television Movie

1

On TV: 日よう ロードショー 終
Nichiyō Rōdo Shō Owari
Sunday Roadshow The End
Sunday Night at the Movies **The End**

Tanaka-kun: いい 映画 だった なー。
Ii eiga datta na–.
good/fine movie was (colloq. emph.)
"That sure was a good movie." (PL2)

- *rōdo shō*, from English "road show," when seen in movie advertisements refers to the "exclusive engagement" of a movie at a major theater prior to the movie's general release, so using *rōdo shō* in the name of a television movie program is intended to give it a certain "exclusive" feeling.
- normally *owari* is written 終わり, but on television and at the end of movies the *okurigana* (hiragana after the kanji) are sometimes dispensed with.
- *datta* is the plain/abrupt past form of *da* ("is/are").

2

Colleague: 映画 は やっぱり 映画館 で みなくちゃ
Eiga wa yappari eiga-kan de minakucha
movie(s) as-for after all/really movie theater at if don't see
みた こと に ならない よ。
mita koto ni naranai yo.
saw thing to doesn't become (emph.)
"If you don't see a movie at a theater, it doesn't really count as seeing it." (PL2)

- in this case *yappari* has the feeling of "in the end/in the final analysis (it really is so)," so his sentence could be translated a little more loosely as, "In the final analysis, you really have to see a movie on the big screen, or else it doesn't really count as seeing it."
- *-kan* (by itself read *yakata*) refers to a "large building," and is the final part of many words referring to theaters/assembly halls/sports facilities/etc.
- *minakucha* is a contraction of *minakute wa*, a negative *-te* form of *miru* ("see/watch") plus *wa*, making a negative conditional "if (you) don't see."
- *mita* is the plain/abrupt past form of *miru* ("see/watch"). The past tense of a verb plus *koto ni naranai* is an idiomatic expression meaning "it doesn't/can't count as (having done the action)."

3

On Book: 文庫
Bunko
Pocket paperback

- *bunko* literally means "library/archives" but here implies 文庫本 *bunkobon*, referring to a book from one of the numerous "libraries" of pocket-sized paperback editions Japanese publishers issue.

4

Sign: 本
Hon
Books

Tanaka-kun: 小説 も やっぱり 単行本 で 読まなくっちゃ
Shōsetsu mo yappari tankōbon de yomanakutcha
novel also after all/really hardcover by means of if don't read
読んだ こと に ならない な!
yonda koto ni naranai na!
read thing to doesn't become (colloq. emph.)
"If you don't read a novel in hardcover, it doesn't really count as reading it!" (PL2)

- *tankōbon* basically refers to books published as single volumes rather than as part of a larger series/library. The word actually includes original softcover editions as well (i.e. trade paperbacks that aren't merely later reprints of hardcover books), but in this context the feeling of the original comes through best if we translate it as "hardcover."
- *yomanakucha* is a contraction of *yomanakute wa*, from *yomu* ("read"), and *yonda* is the plain/abrupt past form of the same verb.

べらんめい父ちゃん

Beranmei Tōchan

by 立花屋菊太郎
Tachibanaya Kikutarō

1 **Tōchan**: おっ、 百点 か!
O! *Hyakuten* *ka!*
(exclam.) 100 points ?
"Hey! You got a hundred!" (PL2)

- *-ten* is the counter suffix for points on a test.
- the question particle *ka* is purely rhetorical.

2 **Kāchan**: やっぱり あたしに 似た ん だ ねい。
Yappari *atashi* *ni* *nita* *n* *da* *nei.*
after all/sure enough I/me to resembled/took after (explan.) is (colloq.)
"Sure enough, he takes after me, doesn't he?" (PL2)

- *atashi* is a variation of *watashi* ("I/me"), more common among female speakers than males.
- *nita* is the plain/abrupt past form of *niru* ("to resemble/be like/take after").
- *nei* is a dialect form of *ne*, which expects the listener to confirm/agree with the statement.

3 **Tōchan**: てやんでいっ。
Teyandei!
"Horsefeathers!" (PL1)

Tōchan: おいら に 似た に きまってん だろいっ。
Oira *ni* *nita* *ni* *kimatte-n* *daroi!*
I/me to resembled/took after is for sure/obvious probably/surely
"It's me he takes after, that's for sure." (PL2)

- *teyandei* is a slang/dialect phrase meaning something like "What the hell are you talking about?" or "You're full of it!"
- *oira* is a masculine slang word for "I/me," a somewhat softer variation of the rough *ore*.
- *kimatte-n daroi* is a dialect contraction/variation of *kimatte-iru daro*, "is surely decided/definite." The expression . . . *ni kimatte-iru* means "of course (it's) . . ." or ". . . is the certain/inevitable result/conclusion."

4 **Kazuo**: 弱った な、 今さら カンニング した
Yowatta *na,* *imasara* *kanningu* *shita*
weakened/troubled (colloq.) now/at this point cheating did
と も 言えない し。
to *mo* *ienai* *shi.*
(quote) even can't say and
"What a bind! It's too late to tell them I cheated." (PL2)

- *yowatta* is the plain/abrupt past form of *yowaru* ("become weak"), which is used idiomatically to mean "be troubled/in a fix/at a loss."
- *imasara* means "now," implying "now at this late point/now after all that has happened/been said."
- *kanningu*, from the English "cunning," is the Japanese word for "cheating" on a test. The verb form is *kanningu suru*, and *kanningu shita* is its past tense.
- *ienai* is the negative potential ("can't") form of *iu* ("say"). The phrase . . . *to mo ienai* feels like "can't very well say . . ./can hardly say . . ."
- *shi* is "and" for between two clauses. In this case, the syntax is inverted, with the clause that would normally follow *shi* coming at the beginning: *Imasara kanningu shita to mo ienai shi, yowatta na* would be the normal order. Kazuo is at a loss as to how to defuse the dispute between his parents.

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べらんめい父ちゃん

Beranmei Tōchan

by 立花屋菊太郎
Tachibanaya Kikutarō

1

Friend: うちのお父さんは　中村マサトシ　に似てん　だぜ。
Uchi no otōsan wa Nakamura Masatoshi ni nite-n da ze.
my dad as-for (name) to resembles-(explan.)(emph)
"My dad looks like Nakamura Masatoshi." (PL2)

Kazuo: へー。
He.
"Really?" (PL2)

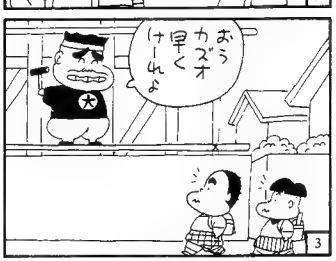
- *uchi* is literally "inside," but is used frequently to refer to one's own house/family, company, or other group. Adding *no* makes it possessive: "my house's/family's" → "my." Saying *uchi no otōsan* instead of *chichi* is considered a somewhat childish way of referring to one's father.
- *nite-n da* is a contraction of *nite-iru no da*, where *nite-iru* = "looks like/resembles," and the explanatory form *n(o) da* serves mainly as emphasis.
- *hē* is a light exclamation, like "Gee!/Wow!/How about that!" or like "Oh yeah?/Really?" when the speaker isn't really questioning. It gives the feeling that the speaker is at least mildly impressed.
- *ze* is a rough, masculine particle for emphasis.
- the men the boys are saying their fathers look like are famous Japanese actors.

2

Friend: カズオくん　ち　は?
Kazuo-kun chi wa?
(name-hon.) house/family as-for
"How about yours?" (PL2)

Kazuo: う...うち は やっぱり 田村マサカズ かなァ、ハハハ。
U...Uchi wa yappari Tamura Masakazu ka nā, ha ha ha.
my dad as-for after all (name) perhaps is? (laugh)
"As for my dad, in the end maybe (I'd say he looks like) Tamura Masakazu. (laugh)"
→ **"I suppose I'd have to say mine's (like) Tamura Masakazu. Ha ha ha."** (PL2)

- *Kazuo-kun chi* is a contraction of *Kazuo-kun no uchi*, literally "Kazuo-kun's house/family," or, since he is directly addressing Kazuo, "your house/family."
- *Kazuo-kun chi wa* becomes literally "As for your house/family," but the friend's actual meaning is "As for your dad?" → "How about your dad?" In turn, when Kazuo says *uchi wa* he means "As for my dad" rather than "As for my family/house."
- *ka nā* asks a conjectural "I wonder if he is . . . ?/Is he perhaps . . . ?" but adding *yappari* makes it sound much more definite because it implies he is stating his "after all/final" conclusion → "I suppose I'd have to say . . ."



3

Tōchan: おう、 カズオ、 早く　けーれ　よ。
Ō, Kazuo, hayaku kēre yo.
(greeting) (name) quickly return home (emph.)
"Hey there, Kazuo. Hurry on home now." (PL2)

- *hayaku* is the adverb form of *hayai* ("quick/fast").
- *kēre* is dialect for *kaere*, the abrupt command form of *kaeru* ("return home").

4

Friend: あの　人　だれ?
Ano hito dare?
that person who?
"Who's that?" (PL2)

Kazuo: と...となりの おじさん だ　よ、ハハハ。
To...tonari no ojisan da yo, ha ha ha.
ne- next door 's uncle/man is (emph.) (laugh)
"H- he's the man from next door." (PL2)

- *tonari* refers to an adjacent/neighboring location, so when speaking of houses it means "next door," when speaking of seats it means "the next seat," etc. *Tonari no* = "in/of the next house/seat/etc."
- *ojisan* (lit."uncle") is commonly used to address or refer to men who are past their mid-twenties or so. *Tonari no ojisan* = "the man (from) next door."

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ジリリリリ
ジリリリリ
1
チン
☆
2
……
ペンギンになった九ちゃん
Part1
20
3
ヒョコ
ヒョコ
4
ペンギンだ!!
5

葛飾Q
Katsushika Kyū

by
とみさわ 千夏
Tomisawa Chinatsu

Katsushika Q was serialized in ビッグコミックスペリオル (*Big Comic Superior*) during 1991–1993. *Katsushika* is the name of a ward (葛飾区, *Katsushika-ku*) in Tokyo where the central character, Kyū-san, runs a coffee shop with his sidekick, Goro.

Kyū (right) and Gorō (left)

Kyū's name is sometimes written as the number nine in Japanese (九), sometimes with the English letter "Q," and sometimes phonetically in kana.

The stories combine slapstick humor, visual gags, and parody, and take some strange twists, but Kyū and Gorō usually appear as humans. In our story, however, Kyū has turned into a penguin.

1 **Sound FX**: (ジ)リリリリリ ジリリリリリ
(Ji) ri ri ri ri ri Ji ri ri ri ri ri
Brri-i-i-i-nng, brri-i-i-i-nng (sound of alarm clock)

2 **Sound FX**: チン
Chin
Ding (slight ringing sound from hitting the alarm-off button)

3 **Title**: ペンギン に なった 九さん Part 1
Pengin ni natta Kyū-san pāto wan
penguin to became (name-hon.) part 1
Q Turns Into a Penguin, Part 1

- *pengin ni natta* is a complete thought/sentence ("became a penguin") modifying *Kyū-san*, so the title is more literally, "Q, who became a penguin."

4 **"Sound" FX**: ヒョコ ヒョコ
Hyoko hyoko
(bobbing/waddling effect)

5 **Q**: ペンギン だ!!
Pengin da!!
penguin am/is/are
"I'm a penguin!" (PL2)

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うー、まいった…
何か悪いもん食ったかな？俺…
6
と…とりあえず店に出なければ…
仕事をして心をおちつけよう。
7
キュッ
8
ウイイン
……
coffee
9
あつい！
れれれ…冷房を…
10
うひゃあー寒い寒い。
ドキ
カラン
カラン
11
あ、
…
ゲ～ン
12
九さん何、冷房入れてんですか、この寒いのに。
……
13

6

Q: うー、　　まいった...
U–,　　*maitta.*
(sigh/groan) be dumbfounded/at a loss
"Uuh, this is awful." (PL2)

何か　悪い　もん　食った　かな？　俺...
Nanika warui mon kutta ka na? Ore...
something bad thing ate [I] wonder I/me
"I wonder if I ate something bad?"
→ **"Was it something I ate?"** (PL2)

- *maitta* is the plain/abrupt past form of *mairu*, "to be dumbfounded/at a loss/baffled." It's often used as an interjection with the feeling of "I'll be darned."
- *mon* is a contraction of *mono*, "thing." The particle *o*, to mark *mono* as the object of *kutta* (plain/abrupt past of *kuu*, "eat") has been omitted.
- *ka na* makes a conjectural question, "I wonder if ...?/is it perhaps that ...?"
- having *ore* at the end is inverted syntax. Normal order would be *ore (wa) nanika warui mon kutta ka na?*

7

Q: と...とりあえず店　に　出なければ...
To... toriaezu mise ni denakereba...
fo- for the time being shop to must go out
"F- for the time being, I'd better go out to the shop." (PL2)

仕事　を　して　心　を　おちつけよう。
Shigoto o shite kokoro o ochitsukeyō.
work (obj.) do-and heart/mind (obj.) will calm
"I'll calm myself by doing some work." (PL2)

- *toriaezu* introduces what must be done as an immediate response pending further action, "for now/for starters/as a stopgap."
- *denakereba* is short for *denakereba naranai*, the "must/have to" form of *deru* ("go/come out"). *Ni* marks *mise* ("shop") as the destination of *deru*, so the meaning is "go out to" rather than "go out of/from." Q apparently lives in rooms behind or over the shop, but even when this is not the case, *mise ni deru* is the way shopkeepers would refer to going to work.
- *shite*, the *-te* form of *suru* ("do"), here works like an adverb, expressing how he will calm himself.
- *ochitsukeyō* is the form of *ochitsukeru* ("to calm/pacify") that shows will/intent.

8

"Sound" FX: キュッ
Kyu!
(effect of pulling bowtie tight)

9

Sound FX: ウイイン
Uiin
Whee-e-en (hum/grind of electric coffee grinder)

10

Q: あつい！　/ れれれ...冷房　を...
Atsui! / Re- re- re-...reibō o...
hot a- a- a- air conditioner (obj.)
"I'm hot! / I- I- I-... (I'll turn on) the air conditioner." (PL2)

- *atsui* could be either "I'm hot" or "it's hot."

11

Gorō: うひゃあー、寒い　寒い。
Uhyā–,　samui　samui.
(exclam.)　cold　cold
"Hoo-ooh, it's cold, cold." (PL2)

Sound FX: カラン　カラン
Karan　karan
Ting-a-ling (sound of bell that jingles as door is opened)

FX: ドキ
Doki
(effect of heart missing a beat from being startled)

12

Gorō: あ、
A,
"Hey,"

Sound FX: ヴーン
Vūn
Rrrrrrm (hum of air conditioner)

13

Gorō: 九さん、何、冷房　入れて　んですか、
Kyū-san, nani, reibō irete -n desu ka,
(name-hon.) what a.c. starting (explan.-?)

この　寒い　のに。
kono samui no ni.
this/so cold even though
"Q, what're you turning on the air conditioner for, when it's so cold?" (PL3)

- *n(o) desu ka*, with the explanatory *no*, asks for an explanation, and *nani... n desu ka* makes a question like "what are you (doing that) for?"
- *irete n* is a contraction of *irete-iru no*, from *ireru* ("put in"). With many appliances, *ireru* refers to turning on the switch, from *suittchi o ireru*, but in the case of an air conditioner it refers to the entire process of cooling the room — i.e., to "running" the air conditioner.
- *kono* is used colloquially here like *konna (ni)*, to mean "to this extent/so..."

まったく!!
もう
12月ですよ!
カチ
ゴオオ。
…
14
ほらっ、
もうすぐ
お客さんが
来るから
コーヒー入れて
下さいよ。
…
15
プルルル…
……
16
おかしい…
ゴローには
九さんに
見えるのか?
17
いらっしゃい
ませー!!
九さん
モーニング
2つ!!
…
18
コポコポコポ…
19
ガシャ
20
だめだ
!!
やはり
ペンギンだ
!!
あ〜〜〜あ
21
九さん
コーヒーは
いいから…
トーストと
サラダ
お願い
しますよ。
……
22

14

Gorō: まったく!! もう 12月 です よ!
Mattaku!! Mō jūnigatsu desu yo!
(exclam.) already December is (emph.)
"Sheesh! It's December, already!" (PL3)

Sound FX: カチ
Kachi ("click" of turning off a.c. switch)

Sound FX: ゴオオ . . .
Gō— . . . (sound of a.c. shutting down)

- *mattaku* (literally "completely/entirely"), is often used as an exclamation of exasperation.
- *yo* is used to emphasize information the speaker thinks his listener doesn't know, so the feeling here is something like "Don't you know it's December?" *Yo* is also used to emphasize requests/commands with a tone of authority (see next frame and below).

15

Gorō: ほらっ,もうすぐ お客さん が 来る から コーヒー 入れて下さい よ。
Hora!, mō sugu okyaku-san ga kuru kara kōhii irete kudasai yo.
(interj.) soon/shortly (hon.)-customers-(hon.) (subj.) will come because/so coffee please make (emph.)
"Look, the customers will be coming soon, so would you please make the coffee." (PL3)

- *hora* is an interjection used to get the listener to notice/pay attention to something: "Hey!/Look!/Come on!"
- *o*, to mark *kōhii* (from English "coffee") as the object of *irete kudasai*, has been omitted. *Irete* is the *-te* form of *ireru* ("put in," or when speaking of coffee/tea, "make/pour"), and *kudasai* after the *-te* form of a verb makes a fairly polite request.

16

Sound FX: プルルル . . .
Pururuu
Brrrr (effect of shivering)

- *pururuu* (or *puru puru*, *buru buru*, *bururuu*, etc.) represents shivering/shaking. Since a penguin prefers cold, he's apparently shivering from the heat. *Re- re- re- reibo* on the previous page presumably represents a similar effect of trying to speak while his teeth are chattering from the heat.

17

Q: おかしい。
Okashii.
strange/odd
"That's odd." (PL2)

ゴロー に は 九さん に 見える のか?
Gorō ni wa Kyū-san ni mieru no ka?
(name) to as-for (name hon.) as appear (explan.-?)
"To Gorō, I must (still) look like Q." (PL2)

- *mieru* = "can be seen/appears"; the particle *ni* is used to mark both the person who can see and what (something) can be seen as (i.e. what it looks like). When both are specified as here, context tells which is which.
- the question indicated by *no ka* is rhetorical. The question form is often used like this when a person is trying to figure out/clarify something in his mind— "So it's . . . , is it/I guess."

18

Gorō: いらっしゃいませー!! 九さん モーニング 2つ!!
Irasshaimase–!! Kyū-san mōningu futatsu!!
welcome (name-hon.) morning two
"Welcome! (PL4) **Q, two mornings!"** (PL2)

- *irasshaimase* is the standard greeting shopkeepers use to welcome customers. It is a command form of the PL4 verb *irassharu* ("come").
- at a coffee shop, *mōningu* is short for *mōningu sābisu* (from English "morning service"), which refers to special breakfast sets that can be ordered with coffee or tea until late morning. Typically the set includes toast, a boiled egg, and/or a small salad.

19

Sound FX: コポ コポ コポ . . .
Kopo kopo kopo . . .
Klup klup klup (sound of pouring coffee)

20

Sound FX: ガシャ
Gasha
Crash (sound of decanter falling on coffee cup)

21

Q: だめ だ!! / やはり ペンギン だ!!
Dame da!! / Yahari pengin da!!
no good is after all penguin am
"It's no use! / I really am a penguin!" (PL2)

Gorō: あーあ
A–a
(Gorō's sigh/groan of dismay at Q's spilling the coffee)

- *yahari* means "after all/as expected," often with the emphatic feeling of "it really is so."

22

Gorō: 九さん コーヒー は いい から . . .
Kyū-san kōhii wa ii kara . . .
(name hon.) coffee as-for fine/okay because/so
"Q, forget the coffee."

Gorō: トーストと サラダ お願いします よ。
tōsuto to sarada onegai shimasu yo.
toast and salad (hon.)-request (emph.)
"Please (make) the toast and salad?" (PL3)

- the expression . . . *wa ii (kara)* is literally "(because) . . . is fine/okay," but often implies "it's okay for you not to do . . ." → "never mind/forget the . . ."
- *to* = "and" for between two nouns.
- *onegai* is from *negai*, "request," and *onegai suru/shimasu*, meaning "(I) make a request/ask a favor," is often used as an equivalent of "please." The honorific prefix *o-* is always necessary for this use — though it can be omitted when using *negai* in other ways.

サク・
サク・
23
ブーン
24
フックシ
さみ〜〜〜
あっ
九さん
また
冷房を!!
25
いいかげんに
して下さい!!
パタパタ
パタ
26
サラダ
ですよ!!
サラダ!!
27
何やってん
ですか!!
ヒンヤリ…
…
28
ペンギン
だから
出来ません。
もぉー、
訳の
わかんない
ことを
しないで
下さい!!
29
ほらっ
悩んでないで
オーダーの方
お願い
します!!
……
30

23 **Sound FX:** サク . . サク . .
Saku . . Saku . .
(a crisp sound, here of knife cutting through bread crust)

24 **Sound FX:** ブーン
Būn
(hum of toaster oven)

25 **Customer A:** フックシ
Fukkushi
"Achoo!" (sneeze; a variation on *hakushon*, the standard sneeze sound)

Customer B: さみー。
Sami -.
cold
"Brrrr."

- *sami–* is a corruption of *samui* ("cold"), another adjective often used as an exclamation (see Basic Japanese in this issue).

Gorō: あっ 九さん また 冷房 を!!
A! Kyū-san mata reibō o!!
oh!/hey! (name-hon.) again air conditioner (obj.)
"Hey, Q (is running) the air conditioner again!"
→ **"Sheesh, there goes Q again with the air conditioner!"** (PL3)

26 **Gorō:** いい かげん に して下さい!!
Ii kagen ni shite kudasai!!
good/fine extent/degree to please make it
"Please cut that out!" (PL3)

- *kagen* = "degree/extent," and *shite* (the *-te* form of *suru*, "do/make") plus *kudasai* makes a request or gentle command, so *it kagen ni shite kudasai* is literally "do/make (it) to a good/appropriate extent" - implying that "good extent" has already been reached → "that's enough/stop it!"

Sound FX: パタ パタ パタ
Pata pata pata
Patter patter patter

27 **Gorō:** サラダ です よ!! サラダ!!
Sarada desu yo!! Sarada!!
salad is (emph.) salad
"The salad! (I asked you to make) the salad!" (PL3)

28 **FX:** ヒンヤリ . .
Hin'yari
(effect of cool/chill)

- *yatte n* is a contraction of *yatte-iru no*, the progressive ("is/are –ing") form of *yaru* ("do") plus the explanatory *no*.
- *n(o) desu ka* asks for (or in this case demands) an explanation.

Gorō: 何 やって んですか!!
Nani yatte n desu ka!!
what are doing (explan -?)
"What are you doing?" (PL3)

29 **Q:** ペンギン だ から 出来ません。
Pengin da kara dekimasen.
penguin am because/so cannot do
"I'm a penguin, so I can't do it." (PL3)

- *dekimasen* is the PL3 negative form of *dekiru* ("can do").
- *mō*, literally "now/already," is sometimes used as an interjection expressing exasperation/frustration.
- *wakannai* is a colloquial contraction of *wakaranai*, the negative form of *wakaru* ("[can] understand/comprehend"). *Wake no wakaranai* is a complete thought/sentence ("[one] can't understand the reason/meaning") modifying *koto* ("thing") = "thing(s) one can't understand" → "things that make no sense."

Gorō: もォー、
Mō–,
(interj.)
"Sheesh!"

Gorō: 訳 の わかんない ことしないで下さい!!
Wake no wakannai koto shinaide kudasai!!
reason/meaning (subj.) can't understand thing please don't do
"Please don't do things whose reason I can't understand."
→ **"Please stop acting so irrationally!"** (PL3)

30 **Gorō:** ほらっ、悩んでないで オーダーの 方 お願いします!!
Hora! Nayande-naide ōdā no hō onegaishimasu!!
look/come on without brooding orders 's direction please do
"Come on, please go take orders instead of (standing there) brooding!" (PL3)

- *nayande-(i)naide* is from *nayamu* ("fret/brood/agonize").
- *hō* is literally "direction/way"; . . . *no hō* is frequently used to direct someone towards one of several choices/possibilities.

モーニング2つ。1コレモンティーで。
31
パクパク
……
えっ？何ですって!?
32
クキーッ
あっ九さん!!
パタパタパタ
33
プアン
34
ゴオオオオオ
……
35
病院へ行こう
36
しかし行ったところでどうなる？
37
ペンギンです。
そうですよ。
38
どう説明するんだ!!
カッチ
カッチ
39

31

Customer C: モーニング 2つ。 1コ レモンティー で。
Mōningu futatsu. Ikko remon tii de.
morning two one lemon tea with
"Two mornings. One with lemon tea." (PL2)

- *-ko* is a counter suffix for small, relatively compact items. Its use here (instead of the generic *-tsu*) is colloquial.

32

Sound FX: パク パク
Paku paku
(effect of opening and closing mouth)

Gorō: えっ? 何 です って!?
E!? Nan desu tte!?
huh?/what? what is (quote)
"Huh? What did you say?" (PL3)

- *nan desu tte* (or less formally, *nan da tte*) is used to ask a speaker to repeat what he/she has just said, when you didn't hear/understand, or when you can't quite believe your ears.

33

Q: クキーッ
Kukii!
(sound of a penguin's cry of anguish)

Sound FX: パタ パタ パタ
Pata pata pata
Patter patter patter

Gorō: あっ 九さん!!
A! Kyū-san!!
oh!/hey! (name-hon.)
"Hey! Q!" (PL3)

34

FX: プアン
Puan
(effect of light changing)

35

Sound FX: ゴオオオ
Gooooo
(roar of traffic)

36

Q: 病院 へ 行こう...
Byōin e ikō.
hospital to shall go
"I'll go to the hospital." (PL2)

- *ikō* is the volitional ("Let's/I shall") form of *iku* ("go").

37

Q: しかし 行った ところで どう なる?
Shikashi itta tokoro de dō naru?
but went even if were to how/what become/happen
"But even if I were to go, what would happen?" (PL2)

- *itta* is the plain/abupt past form of *iku* ("go").
- *-ta tokoro de* means "even if (one) were to . . ."; it's similar to *-te mo* but tends to imply more strongly that the result will be negative.

38

Q: ペンギンです。
Pengin desu.
penguin am
"I'm a penguin." (PL3)

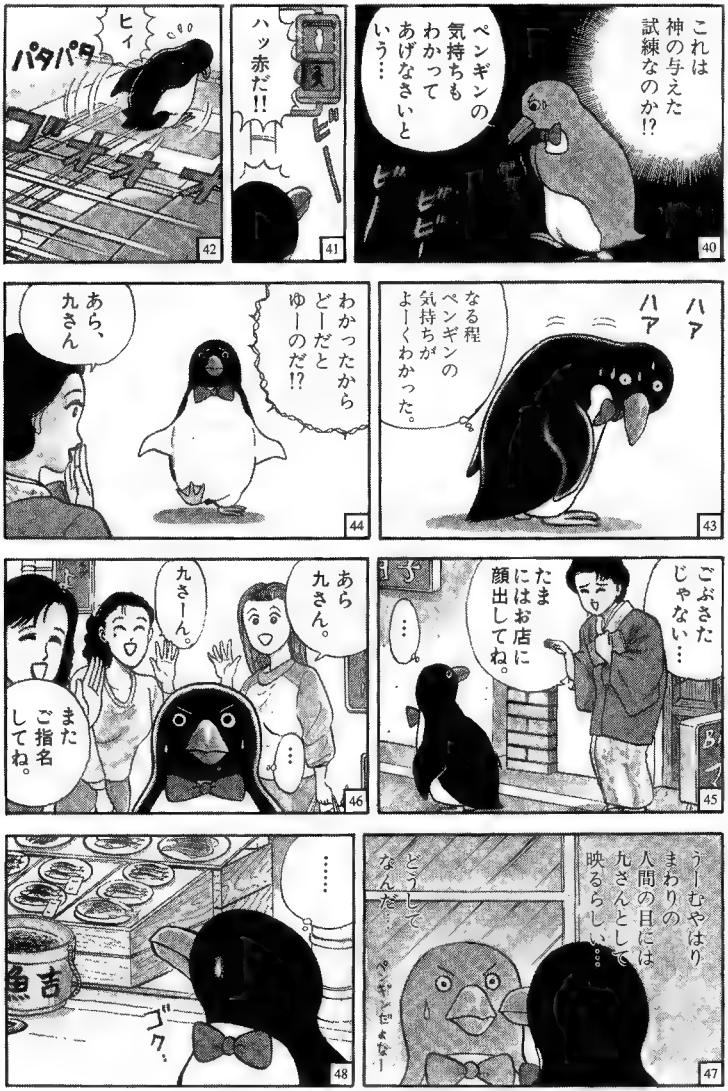
Doctor: そうです よ。
Sō desu yo.
is so (emph.)
"You certainly are." (PL3)

39

Q: どう 説明 する んだ!!
Dō setsumei suru n da!!
how explanation do (explan.-?)
"How do I explain it?" (PL3)

- asking a question with *da* or *n da* is masculine and can sound very rough, so the question he asks himself here feels something like "How the hell do I explain?"

Sound FX: カッチカッチ
Katchi katchi
Click click (sound accompanying the flash of the pedestrian light)


これは神の与えた試練なのか!?
ペンギンの気持ちもわかってあげなさいという…
ヒーヒー
40
ハッ赤だ!!
ピー
41
ヒィ
パタパタ
42
ハア
ハア
なる程ペンギンの気持ちがよーくわかった。
43
わかったからどーだとゆーのだ!?
あら、丸さん
44
ごぶさたじゃない…
たまにはお店に顔出してね。
…
45
あら丸さん。
丸さーん。
…
またご指名してね。
46
……
ゴク。
吉
48
うーむやはり
まわりの
人間の目には
丸さんとして
映るらしい…
どうしてなんだ…
ペンギンだよなー
47

40

Q: これ は 神 の 与えた 試練 なのか!?
Kore wa kami no ataeta shiren na no ka!?
this as-for god (subj.) gave trial/test (explan.-?)
ペンギン の 気持ち も わかってあげなさい と いう . . .
Pengin no kimochi mo wakatte age-nasai to iu . . .
penguin 's feelings also understand for them (quote) say
"Is this a trial from God/the gods? Telling me to understand what it feels like to be a penguin . . ." (PL2)

Sound FX: グ グ ビビー ビー
Gu gu Bibii Bii
("gripping/folding" wings together) (car horns)

- quotative forms in Japanese mark the content not only of speech but of other actions/situations/things. In this case *to iu* marks *pengin no kimochi mo wakatte agenasai* as the specific "content" of *kami no ataeta shiren* ("trial from God"), which in normal syntax would follow *to iu*.
- *wakatte* is the *-te* form of *wakaru* ("come to know/understand") and *age-nasai* is a gentle command form of *ageru* ("give"). A form of *ageru* after the *-te* form of a verb means "do (the action) for someone."

41

Q: ハッ 赤 だ!!
Ha! Aka da!!
(interj.) red is
"Oh no! It's red." (PL2)

Sound FX: ビー
Bii **Beep**

42

Q: ヒイ
Hii **"Yikes!"**

Sound FX: パタ パタ / ゴオオオ
Pata pata / Goooo
Patter patter / Vrooom (roar of traffic)

- *naruhodo* expresses one's understanding of what one has heard/observed/experienced: "aha/I see/indeed/really."
- *yoku* is the adverb form of *ii/yoi* ("good/fine"); lengthening it adds emphasis: "ve-e-ery well."
- *wakatta* is the plain/abrupt past form of *wakaru*. Since *wakaru* means "come to know/understand," its past form is often equivalent to English "understand" rather than "understood."

43

Sound FX: ハァハァ
Hā hā (effect of heavy breathing)

Q: なる程 ペンギン の 気持ち が よーく わかった。
Naruhodo pengin no kimochi ga yōku wakatta.
I see/indeed penguin 's feelings (subj.) very well understand
"Yes, I really understand how a penguin feels now." (PL2)

44

Q: わかった から どー だ と ゆー のだ!?
Wakatta kara dō da to yū no da?
understand because/so how/what is (quote) say (explan.-?)
"Because you/I understand, what is it that you/I say it is?"
→ **"But so what if I do?"** (PL2)

Madame: あら、九さん。
Ara, Kyū-san.
(interj.) (name-hon.)
"My! It's Q." (PL2-3)

- ゆー *yū* is an alternate spelling of *iu* ("say"). The quotative *to iu* + explanatory *no* + the masculine/rough question *da* (see above) is essentially an emphatic flourish.
- *ara* is an interjection showing sudden recognition/notice of something, "oh/oh my/hey."

45

Madame: ごぶさた じゃない . . .
Gobusata ja nai . . .
long time no see isn't it
"It's been a long time." (PL2-3)

Madame: たまに は お店 に 顔 出して ね。
Tama ni wa o-mise ni kao dashite ne.
occasionally as-for (hon.) shop to/at face please put out (colloq.)
"Show your face at the club now and then, okay?" (PL2)

- *gobusata* is a greeting used with someone you have not seen or heard from in a long time. *Go-* is honorific (standard for the greeting), and *busata* is lit. "without communication/tidings."
- *(o-)mise* can refer to almost any kind of "shop" or retail establishment, but since she seems to be standing in front of a bar, we translated it as "club" here.
- *dashite* is the *-te* form of *dasu* ("put/take out" → "show/display"), used here as an informal request, "please." The colloquial *ne* at the end of a request urges compliance/obedience.

46

Woman 1: あら、九さん。
Ara, Kyū-san.
"My! It's Q." (PL2-3)

Woman 2: 九さーん
Kyū-sa–n
"(Hi,) Q." (PL2-3)

Woman 3: また ご指名 して ね。
Mata go-shimei shite ne.
again (hon.)-designation please do (colloq.)
"Ask for me again, okay?" (PL2-4)

- *shimei* = "nomination/designation" and *shimei suru* = "nominate/designate." In the context of night spots, it refers to designating/asking for a specific hostess rather than simply taking whoever comes.These women are presumably all bar/club hostesses.

いかんいかん
つい新鮮な
魚に
心がうばわれて
しまう…
49
俺は
人間なんだ…
ペンギンじゃ
ないんだ…
50
ハッ
51
ガン
いつの間にか
卵を
足の甲で
温めている!!
八百政
王子玉子
52
でえい!!
体ばかりか
心まで
ペンギンに
なりきろうと
している!!
53
キラ…
54
南極へ
行こう…
55

47

Q: うーむ、やはり まわり の 人間 の 目 に は
Ūmu yahari mawari no ningen no me ni wa
hmm after all/really surrounding of people/humans 's eyes in as-for
九さん として 映る らしい。
Kyū-san toshite utsuru rashii.
(name-hon.) as reflect/appear apparently
"Hmm, apparently to the people around me, I still look like Q." (PL2)

Q: どうしてなんだ。 / ペンギンだ よ なー。
Dōshite na n da. / Pengin da yo nā.
why (explan.-?) penguin am (emph.) (colloq.)
"Why is it? / I'm a penguin, right?" (PL2)

- *ūmu* indicates he is pondering.
- *mawari* = "surroundings/vicinity," and *mawari no ningen* = "the people around (me)."
- *rashii* shows that the speaker is making a judgment/conjecture based on something he/she has seen/heard: "apparently/it seems/I guess."
- *na* (lengthened for emphasis) is used as a kind of self-check/confirmation when speaking/thinking to oneself: "that seems to be the case, doesn't it?"

48

FX: ゴク . . .
Goku . . . **Gulp . . .**

Barrel: 魚吉
Uokichi (common fishmonger name)

49

Q: いかん いかん。
Ikan ikan.
not good/won't do not good/won't do
"Oh, no. This won't do." (PL2)

つい 新鮮な 魚 に 心 が うばわれてしまう。
Tsui shinsen-na sakana ni kokoro ga ubawarete shimau.
in spite of myself fresh fish by heart (subj.) is stolen-(regret)
"In spite of myself, my heart is taken by fresh fish."
"I somehow find myself tempted by fresh fish." (PL2)

- *tsui* as an adverb for actions implies the action is/was done inadvertently/unintentionally.
- *ubawarete* is the *-te* form of *ubawareru* ("to be stolen"), the passive form of *ubau* ("steal"). *Shimau* after the *-te* form of a verb often means that the action is regrettable/undesirable.

50

Q: 俺 は 人間 なんだ。/ ペンギンじゃないんだ。
Ore wa ningen na n da. / Pengin ja nai n da.
I/me as-for human being (explan.-am) penguin (explan. am not)
"I'm a human being! / I'm not a penguin!" (PL2)

- *ore* is a rough/masculine "I/me."
- *na n(o)* is the form explanatory *no* takes after nouns. As in the two endings here, *na n da* and *n da* can be merely emphatic rather than explanatory.

51

FX: ハッ
Ha! **Hunh?** (startled/puzzled "gasp")

52

Q: いつの間にか 卵 を 足 の 甲 で 温めている!
Itsu no ma ni ka tamago o ashi no kō de atatamete-iru!!
unnoticed/unawares egg (obj.) foot of top with am warming
"Without even realizing it, I'm warming an egg on my feet." (PL2)

Crates: 王子玉子 / 八百政
Ōji Tamago / Yaomasa
(name) eggs (common greengrocer name)
Ōji Eggs / Yaomasa

FX: ガン
Gan (effect of shock/astonishment)

- *itsu no ma ni ka* (lit. "in the space of when?") is an expression meaning "while (I) was not aware/before (I) knew/without realizing it."
- *atatamete-iru* is from *atatameru* ("to warm").

53

Q: でえい!! / 体 ばかりか 心 まで
Dēi!! / Karada bakari ka kokoro made
(exclam.) body only-? heart even/too
ペンギン に なりきろう としているー!!
pengin ni narikirō to shite-iru–!!
penguin into will completely become is about to
"Arrggh! Not only my body but even my heart is trying to turn (completely) into a penguin." (PL3)

- . . . *bakari ka* is an expression meaning "not only –."
- *nari* is from *naru* ("become/turn into") and *-kirō* is the volitional ("will/shall") form of *-kiru*, a verb suffix meaning "finish (doing)/(do) completely."
- . . . *to shite iru* is an expression meaning "is about to/is on the verge of/is trying to."

54

FX: キラ . .
Kira . . .
Twinkle/Glint (light of setting sun reflected in his tears)

55

Q: 南極 へ 行こう . . .
Nankyoku e ikō.
South Pole/Antarctica to shall go
"I'll go to Antarctica." (PL2)

- *ikō* is the volitional ("will/shall") form of *iku* ("go").

こうなった以上
ペンギンとして
胸をはって
生きていこう！
とりあえずは
九さんなんだから
九さんとして
お金をためて…
56
観測船「ふじ」に
乗って
南極へ行こう！
南極…
世界中の
ペンギンの集う
南極…
57
ああー、
夢の
パラダイス
!!
チョララララ〜〜
ララ〜〜
58
コンコン
59
ほら九さん
起きて下さい
仕事ですよ!!
……
60
九さん、
冷蔵庫を
ねどこに
するんなら
もう一台
買って
下さいよ。
あ、
何これ。
……
南極
61
クキー
クキー
いやーん
いたーい!!
最近 九さん
ボケだね
前からだよ
62

56

Q: こう なった 以上 ペンギン として 胸 を はって 生きていこう!
Kō natta ijō pengin toshite mune o hatte ikite ikō!
this way became since penguin as chest (obj.) spread/throw out will go on living
"Since it's come to this, I'll throw my chest out (proudly) and live as a penguin." (PL2)

とりあえずは 九さん なんだから 九さん として お金 を ためて . . .
Toriaezu wa Kyū-san na n da kara Kyū-san toshite okane o tamete . . .
for starters as-for (name-hon.) because I am (name-hon.) as/in the capacity of (hon.)-money (obj.) save
"For starters, since I'm Q, I'll save up my money in the capacity of Q, and . . ." (PL2)

- a verb followed by *ijō* means "since/seeing that/so long as (the action occurs/occurred)."
- *mune o hatte* is the *-te* form of *mune o haru* ("throw one's chest out"), serving as an adverb meaning "proudly."
- *tamete* is the *-te* form of *tameru* ("collect/accumulate," or when speaking of money, "save").

57

Q: 観測船 「ふじ」 に 乗って 南極 へ 行こう!
Kansoku-sen "Fuji" ni notte Nankyoku e ikō!
survey/observation ship (name) on ride-and South Pole/Antarctica to will go
"go to Antarctica on the survey ship Fuji!" (PL2)

南極 . . . 世界中 の ペンギン の 集う 南極。
Nankyoku . . . sekai-jū no pengin no tsudou Nankyoku.
Antarctica entire world 's penguins (subj.) gather Antarctica
"Antarctica . . . Antarctica where all the world's penguins gather." (PL2)

- *Fuji* is the name of a well-known icebreaker affiliated with the Maritime Self-Defense Forces and serving as a transport and survey ship for Japan's research station in Antarctica.

58

Q: ああー、夢 の パラダイス!!
Ā–, yume no paradaisu!!
(exclam.) dream of paradise
"Ahhh, the paradise of my dreams!" (PL2)

- *paradaisu* is a katakana rendering of English "paradise."

Sound FX: チャラララーララー
Chararārā rarā
(sound of accompaniment for dancing)

59

Sound FX: コンコン
Kon kon **Knock knock**

60

Gorō: ほら 九さん、起きて下さい。 仕事 ですよ!!
Hora Kyū-san okite kudasai. Shigoto desu yo!!
look/come on (name-hon.) please get up work is (emph.)
"Come on, Q. Please get up. Time for work." (PL3)

- *okite* is from *okiru* ("wake/get up").
- *shigoto desu* is literally "it's work," but implies "it's time to go to work."

61

Gorō: 九さん、冷蔵庫 を ねどこにする ん ならもう 一台 買って下さい よ。
Kyū-san, reizōko o nedoko ni suru n nara mō ichidai katte kudasai yo.
(name-hon.) refrigerator (obj.) bed to make (explan.) if more one-(count) please buy (emph.)
"Q, if you're going to use the refrigerator as a bed, please buy another one." (PL3)

Customer: あ、何、これ。
A, nani, kore.
oh/hey what this
"Hey, what's this?" (PL2)

Jar Label: 南極
Nankyoku **Antarctica**

- . . . *ni suru* is an expression meaning "make (something) into . . ."
- *mō* before a number means that many "more." *-Dai* is a counter suffix for appliances, cameras, cars, and many other kinds of machinery.
- *katte* is the *-te* form of *kau* ("buy").
- *nani, kore* is an inversion of *kore nani?*, an informal version of *kore wa nan desu ka?* ("what is this?").

62

FX: クキークキー
Kukii kukii (penguin cry/sqeal)

Customer: いやーん、いたーい!!
Iya–n, ita–i!!
disagreeable hurts/ouch!
"Stop i-i-it! Ou-u-uch!" (PL2)

Someone: 最近 九さん 変 だね. . .
Saikin Kyu-san hen da ne.
recently (name-hon.) strange/odd is isn't he
"Q's been strange recently, hasn't he?" (PL2)

Gorō: 前 から だ よ
Mae kara da yo
before from is (emph)
"It's from before." → **"He was always that way."** (PL2)

- *iya–n* is an exclamatory form of *iya da*, literally meaning "is disagreeable/unpleasant." As an exclamation, *iya da* often means "Don't!/Stop it!"
- *itai* is an adjective meaning "hurts/is painful," but it's also used as the exclamation "ouch!" The lengthener here makes it feel more like a scream.
- *ne* at the end of the sentence assumes/expects the listener will agree with the statement.

Businessman 1: *Na,naiii!?*
*"**Wha,whaat!?**"*

Businessman 2: *Tanoshimi ni shiteta terebibangumi ga kyanseru ni natta dakeda.*
"It's just that the TVprogram he was looking forward to got cancelled."

FX: *GAAAN*
(an FX word indicating shock or realization)

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Kachō Shima Kōsaku:

Japan's Most Famous Salaryman

We've been thinking for a while about reprinting part of Hirokane Kenshi's famous salaryman manga, Kachō Shima Kōsaku. While this was in the works, we discovered another Shima fan: T.R. Reid, Washington Post bureau chief in Tokyo. The following is an excerpt from a story Reid filed to the Post last year about his addiction to manga in general and Shima-kachō in particular.

My name is T.R. Reid and I am a mangaholic

On the theory that the way to deal with addiction is to confront it openly, to confess to the world, I hereby reject all my former rationalizations—that I could quit any time I wanted, that I was only a social reader, that it didn't really bother me when my local dealer sold out before I could buy my weekly fix.

Rather, I now concede that I am hopelessly hooked on manga. Every Thursday morning I race to the bookstore and plunk down 230 yen ($2.25) for the new edition of *Comic Morning*. This 340-page weekly carries about 20 continuing comic strips, including the one I love most, "Section Chief Shima"—a gripping battle-in-the-suites corporate epic about one Shima Kōsaku-san, a hard-working salaryman at a giant consumer electronics company who wages a never-ending struggle for truth, profits and the Japanese Way.

Written and drawn by Hirokane Kenshi—a rich, famous but still remarkably down-to-earth manga artist—it has a strikingly realistic pictorial style and a vast tableau of settings and characters. MANGAJIN readers will recognize the similarity of the visual style to *Ningen Kōsaten*, the series Hirokane drew to stories written by Yajima Masao.

Our hero, Shima Kōsaku, is a single, fortyish salaryman. He heads the General Affairs Section (Our episode came a little before this *Ed.*) at "Hatsushiba" Corp., a huge consumer electronics multinational that is clearly modeled on Matsushita, the Japanese giant that produces Panasonic, National and other brand names. Hirokane himself was a salaryman at Matsushita before he hit it big in the manga trade, and many of the triumphs and tragedies that occur in *Kachō Shima* are based quite openly on actual events from Matsushita's corporate history.

The plot of "Section Chief Shima" involves recurring corporate crises that require Shima-san to use all his ingenuity and charm to make sure that Hatsushiba doesn't lose market share to its Japanese and American competitors. There are countless subplots involving the financial and romantic problems of Shima and his colleagues. Hirokane is such a good storyteller that almost nothing is predictable.

The story really got interesting shortly after the real Matsushita bought the American film producer MCA. Sure enough, in the manga, Section Chief Shima was dispatched to Hollywood by the brass at Hatsushiba with instructions to buy a famous American movie company.

Almost every week thereafter, the negotiations took startling turns. There were corporate spies, suspicious fires, and the mysterious return of Shima's former girlfriend, the beautiful (and sexually voracious) Ōmachi Kuniko.

Along the way, Shima experienced what every Japanese expects in America: he was mugged on a street in Los Angeles; his American rental car didn't work right; he visited an ordinary American home and was amazed at how big it was.

Shima had to worry not only about the business deal, but also about the political reaction in the US as another American icon became Japanese. His company solved this problem just like real Japanese companies do—by paying ex-Congressmen to do the necessary lobbying in Washington.

This was all so fascinating that I found myself actually looking forward each week to Thursday mornings, when I could read the next installment.

But then, as the months went by and Shima's career continued to advance, some startling developments occurred. First, the beautiful Ōhmachi Kuniko broke all the rules of Japanese propriety by walking out midway through the marriage ceremony with a well-bred young man her parents had picked to be her groom. Still wearing her $25,000 wedding kimono, she raced to Shima's apartment and confessed her love for him.

While heartwarming, this was a frightening turn of events for Shima addicts. It seemed to signal a wedding for Shima himself, a twist that would eliminate all the rich subplots stemming from his sex life.

The next piece of good news was even worse. The brass at Hatsushiba promoted Shima from *kachō*, or section chief, to *buchō*, or division chief, a more exalted but less adventurous position in Japan's corporate bureaucracy. This was so unexpected the national newspapers ran stories on it: "Japan's most famous salaryman gets promoted," said the *Mainichi Shinbun*.

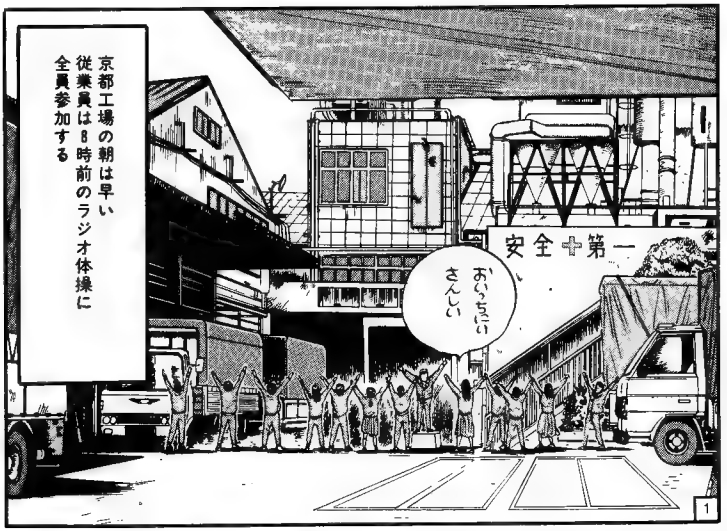
Besieged by reporters—including me—the creator of "Section Chief Shima" finally explained what was going on. "I've been writing about Shima-san since 1982," Hirokane said in nostalgic tones. "I've sold 13 million copies of Shima books. And that's enough. 'Section Chief Shima' is going to end."

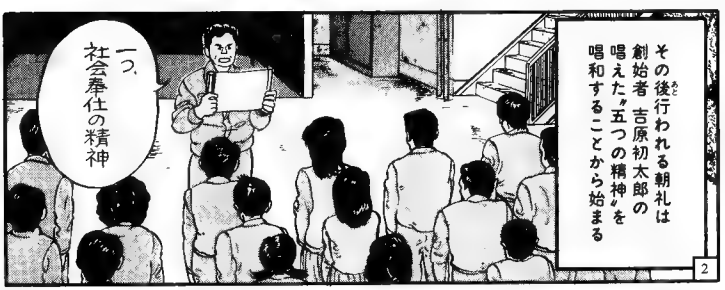
Going to end! But what would happen to my Thursday morning high?

In fact, Shima's serial did come to an end, although there was a revival of the national "Shima fever" last fall when a movie (using real actors, not cartoons) based on the series came out.

Then, the other day, as I was leafing absent-mindedly through another manga periodical, *Mister Magazine*, I was stunned to see a character who looked like Shima-san's twin brother. Not only

(continued on page 73)


京都工場の朝は早い
従業員は8時前のラジオ体操に
全員参加する
安全＋第一
おいっちにい
さんしい
1


その後行われる朝礼は
創始者 吉原初太郎の
唱えた〝五つの精神〟を
唱和することから始まる
一つ、社会奉仕の精神
2

ひとつ
しゃかいほうし
のせいしん
中国文革時代の
毛語録のような
洗脳効果を期待する
この五精神唱和に
本社の連中はおおむね
批判的であったが……
3

1

Narration: 京都　工場　の　朝　は　早い。
Kyōto　kōjō　no　asa　wa　hayai.
(place name) factory 's morning as-for early
Starting time at the Kyōto factory is early. (PL2)

従業員　は　8時前　の　ラジオ　体操　に　全員　参加する。
Jūgyō-in　wa　hachiji-mae　no　rajio　taisō　ni　zen'in　sanka suru.
employees as-for before 8 o'clock 's radio calisthenics in all persons participate
All employees participate in radio calisthenics (held) a little before 8 a.m. (PL2)

Sign: 安全　第一
Anzen　dai-ichi
safety no. 1
Safety First

Leader: おいっち　にい　さん　しい...
Oitchi　nii　san　shii...
"A-one two three four..."

- *rajio taisō*, literally "radio exercises/calisthenics," refers to a calisthenics sequence, with rhythmical music accompaniment, broadcast a couple of times a day on NHK radio. Most Japanese have at least some familiarity with the sequence from the time they are in grade school. The morning broadcast is generally much earlier than 8:00, but many employers use tapes of the same program for employee exercises.
- *oitchi* is a variation of *ichi* ("one") often used when counting beats for exercise. *Ni* ("two") and *shi* ("four") are lengthened to get four even beats, since *san* is considered two syllables in Japanese.

2

Narration: その後　行われる　朝礼　は、創始者　吉原　初太郎　の　唱えた
Sono ato　okonawareru　chōrei　wa,　sōshi-sha　Yoshiwara　Hatsutarō　no　tonaeta
after that is done/held morning meeting as-for founder (surname) (given name) (subj.) advanced/preached
"五つ　の　精神"　を　唱和する　こと　から　始まる。
"Itsutsu　no　Seishin"　o　shōwa suru　koto　kara　hajimaru.
five (=) spirits (obj.) recite in unison act of from begins
The morning meeting that follows begins with a recitation in unison of "The Five Spirits" set forth by founder Yoshiwara Hatsutarō. (PL2)

Leader: 一つ、　社会　奉仕　の　精神。
Hitotsu,　shakai　hoshi　no　seishin.
one/first society service of spirit
"One: a spirit of service to society."

- *chōrei*, a meeting for formal "good-morning"s and brief remarks from the ranking member of the group regarding the coming day's agenda, is a fairly standard custom at Japanese businesses, schools, and other organizations. The meetings often include the singing of a company/school song or chanting of a motto, etc.
- *tonaeta* is the plain/abrupt past form of *tonaeru* ("advocate/preach/set forth"). *Soshi-sha Yoshiwara Hatsutarō no tonaeta* is a complete thought/sentence ("founder Yoshiwara Hatsutarō set forth") modifying *itsutsu no seishin* ("The Five Spirits"). This use of *seishin* could also be translated "ideal(s)" → "The Five Ideals."
- *shōwa* = "chorus" and *shōwa suru* = "sing/recite in a chorus/in unison." *Koto* is literally "thing," in this case referring to an "action" → *shōwa suru koto* = "the action of reciting in unison."

3

Workers: ひとつ、しゃかい　ほうし　の　せいしん。
Hitotsu,　shakai　hōshi　no　seishin.
one society service of spirit
"One: a spirit of service to society."

Narration: 中国　文革　時代　の　毛　語録　のような　洗脳　効果　を　期待する
Chūgoku　bunkaku　jidai　no　Mō　goroku　no yō-na　sennō　kōka　o　kitai suru
China Cultural Revolution era 's Mao quotations is like brainwashing effect (obj.) look/aim for
この　五精神　唱和　に　本社　の　連中　は　おおむね　批判的　であった　が...
kono　go-seishin　shōwa　ni　honsha　no　renchū　wa　ōmune　hihan-teki　de atta　ga...
this five spirits chorus of head office 's group of people as-for mostly/generally critical were but
The crew at the head office were generally critical of this recitation of the Five Spirits, which was intended to have a brainwashing effect like the quotations of Chairman Mao during the Great Cultural Revolution in China, but... (PL2)

- *bunkaku* is an abbreviation of *bunka daikakumei*, "great cultural revolution," referring to the 1966-69 upheavals in China. Chinese and Korean proper nouns are read with a Japanese pronunciation, so Mao becomes Mō.
- *kitai suru* ("look/hope/aim for") ends a complete thought/sentence ("aims for/intends a brainwashing effect like the Mao quotations of China's cultural revolution period") modifying *kono go-seishin shōwa* ("this Five-Spirit recitation").
- *renchū* is an informal word for referring to a group of people: "bunch/crew."
- *hihan* = "criticism," and *hihan-teki* = "critical." *De atta* is the past of *de aru*, a more formal equivalent of *da/desu* ("is/are"), so *hihan-teki de atta* = "were critical." *Ni* after *shōwa* marks it as the target of the criticism.

こっちの連中は
おどろくほど素直で
真剣だ……
この真面目さは 本社の
とりわけ我々宣伝部の
連中には皆無であった
4

新しい職場へ来て一週間にもなるが
課の人間がいまいちうちとけてこない
俺は妙な孤立感を味わっている……
5

4

Narration: こっち の 連中 は おどろく ほど 素直で 真剣 だ。
kotchi no renchū wa odoroku hodo sunao de shinken da.
this side/direction 's group of people as-for be surprised degree are docile/meek-and serious are
. . . the people here are amazingly cooperative and serious (about it). (PL2)

この 真面目さ は 本社 の とりわけ 我々 宣伝部 の 連中
Kono majime-sa wa, honsha no toriwake wareware senden-bu no renchū
this seriousness as-for head office 's particularly we/us advertising dept. 's bunch

に は 皆無 であった。
ni wa kaimu de atta.
in/among as-for nonexistent was
Such an earnestness was completely lacking among those at the head office — at least among the crew in the Advertising Department. (PL2)

- *kotchi*, an informal form of *kochira* (lit. "this side/direction"), is often used to refer to one's present location, "here," especially in the context of contrasting it with another location.
- *de* is essentially the *-te* form of *da/desu* ("is/are"), and it adds the meaning "and," so *sunao de* means "is/are docile/meek/cooperative/acquiescent and . . ."
- *shinken* literally means "real sword," (as opposed to a wooden or bamboo sword used for practice/training), and it's not hard to see how that leads to the idiomatic meaning of "serious(ness)/earnest(ness)."
- *majime* is another word for "serious/earnest"; adding *-sa* makes it a noun: "seriousness/earnestness."
- *honsha no* ("the head office's") and *toriwake wareware senden-bu no* ("particularly our advertising department's") both modify *renchū* ("bunch/crew") separately.
- *toriwake* = particularly/especially," but he uses it here for the meaning, "speaking in particular of (the advertising department)" rather than "(the advertising department) is especially/more than others lacking in . . ." → "at least in the advertising department."
- *wareware* means "we/us," and *wareware senden-bu* is literally "we, the advertising department." *No* makes it possessive, so *wareware senden-bu no renchū* is literally "we/us, the advertising department's bunch/crew."

5

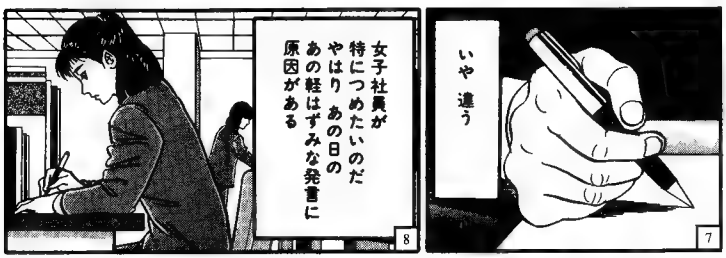
Narration: 新しい 職場 へ 来て 1週間 に も なる が、
Atarashii shokuba e kite isshūkan ni mo naru ga,
new workplace to since came one week to (emph.) become but

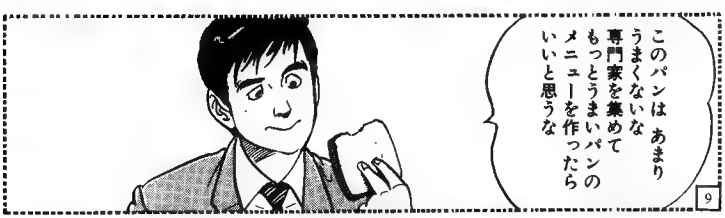
課 の 人間 が いまいち うちとけてこない。
ka no ningen ga ima-ichi uchutokete konai.
section 's people (subj.) not quite relax with/open up to me
It's been a whole week since I came to my new workplace, but people in my section still haven't quite warmed up to me. (PL2)

俺 は 妙な 孤立感 を 味わっている。
Ore wa myō-na koritsu-kan o ajiwatte-iru.
I/me as-for odd/strange feeling of isolation (obj.) am tasting/experiencing.
I continue to be left with an odd feeling of isolation. (PL2)

- the *-te* form of a verb plus a length of time plus . . . *ni naru* makes an expression meaning "it has been (that long) since (doing the action)." Inserting *mo* adds emphasis: "it has been all of (a length of time) since . . ." → "it's been a whole week since . . ."
- large Japanese corporations are typically divided into *bu* ("divisions/departments"), which are in turn divided into *ka* ("sections"). *Kacho* in the title of this manga is this *ka* plus the suffix *chō* for referring to the "head/chief/leader" of an organization or group, so it literally means "section chief/manager" — which is the official corporate title/position of Shima Kōsaku, our title character and the man whose thoughts we are following here.
- *ima-ichi* (or *ima-hutotsu*) is used before a negative verb to imply the action does not quite succeed/satisfy one's expectations/fulfill one's desires.
- *uchitokete* is from *uchitokeru* (lit. "melt" → "open one's heart/warm up [to another person]"). *Konai* is the plain/abrupt negative form of *kuru* ("come"). A form of *kuru* after the *-te* form of a verb is often a way of indicating that the action of the verb moves toward the speaker i.e., he is referring to the others not warming/opening up to him.
- *koritsu* = "isolation" and *-kan* is a suffix for "feeling": *koritsu-kan* = "feeling of isolation."
- *ajiwatte-iru* is from *ajiwau*, literally "taste/savor," but often used idiomatically to mean "experience." Using the *-te-iru* form implies the experience is on-going/continuing.

やはり京都は
一見さんお断りの習俗が
残っているんだろうか……
この排他的なところは
祇園の世界と
共通するところ
なんだろうか……
6


いや 違う
7
女子社員が
特につめたいのだ
やはり あの日の
あの軽はずみな発言に
原因がある
8


このパンは あまり
うまくないな
専門家を集めて
もっとうまいパンの
メニューを作ったら
いいと思うな
9

宣伝課の鈴鴨という
女子社員まで
何かよそよそしい
どうぞ
コトッ
10
きっと俺の悪い噂は
この職場中の女の子の間に広まって
鈴鴨もそのことを聞いた
カツ
カツ
11

6

Narration: やはり　京都　は、　一見さん　お断り　の 習俗　が　残っている ん　だろうか。
Yahari　Kyōto　wa　ichigen-san　o-kotowari　no shūzoku　ga　nokotte-iru　n　darō ka.
as expected/really (place) as-for first timers/strangers (hon.)-refusal of custom (subj.) remains (explan.) is it perhaps?
Does the custom of turning away newcomers perhaps really still linger in Kyōto? (PL2)

Narration: この　排他的な　ところ　は　祇園　の 世界　と　共通する　ところ　なん　だろうか。
Kono　haitateki-na　tokoro　wa　Gion　no　sekai　to　kyōtsū suru　tokoro　na n　darō ka.
this exclusive/cliquish place/aspect as-for (name) of world with have in common place/aspect (explan.)is it perhaps?
Is this cliquishness a characteristic shared (by the whole city) with the world of Gion? (PL2)

- *ichigen-san* means "first time/chance customer," referring to a customer who shows up at a teahouse/exclusive restaurant by himself instead of being brought there and introduced by someone already known to the establishment. *Kotowari* is a noun form of *kotowaru* ("refuse/turn down"), and *ichigen-san o-kotowari* essentially means "chance customers (respectfully) refused." The teahouses of Gion, in Kyōto, are known for adhering to this policy.
- *nokotte-iru* is from *nokoru* ("remain/be left over") → "has remained/still lingers."
- *tokoro* is literally "place," here referring more abstractly to "aspect/characteristic." *Hatateki-na tokoro* = "cliquish aspect" → "cliquishness."

7

Narration: いや、違う。
Iya,　chigau.
no is different
No, that's not it. (PL2)

8

Narration: 女子社員　が　特に　つめたい　のだ。
Joshi-shain　ga　toku ni　tsumetai　no da.
female employees (subj.) especially cold (explan.)-is
やはり　あの 日 の あの　軽はずみな　発言　に 原因　が ある。
Yahari　ano　hi　no　ano　karuhazumi-na　hatsugen ni　gen'in　ga　aru
after all/really that day ('s) that rash/careless statement in cause (subj.) exists
The female employees in particular are cold and distant. It must be because of the rash comment I made that day. (PL2)

- *yahari* indicates that he is confirming a previous suspicion, implying, "so it isn't a matter of cliquishness after all."

9

Shima: (remembering) この　パン　は　あまり　うまくない　な。
Kono　pan　wa　amari　umakunai　na.
this bread as-for [not] very much not tasty (colloq.)
"This bread isn't very good, is it?" (PL2)
専門家　を　集めて　もっと　うまい　パン　の　メニュー　を 作ったら いい　と　思う　な。
Senmon-ka o　atsumete　motto　umai　pan　no　menyū　o tsukuttara　ii　to　omou　na.
experts (obj.) assemble-and more tasty bread of menu (obj.) if make is good (quote) think (colloq. emph.)
"I think we should assemble some experts and (have them) make a menu of tastier breads." (PL2)

- this frame is a flashback to the preceeding chapter when Shima has just arrived at his new post in Kyoto and is taken on a tour of the factory. He was shown the company's new hit product, a bread making machine, and was asked to sample some of the bread. He did not know it at the time, but the recipes and methods for making bread with the machine had been developed by the female employees at the factory. His offhand comments created considerable antagonism toward him. but at the root of the problem is the fact that Shima simply does not like bread.
- *amari* followed by a negative means "not very"
- *. . . tara ii (to omou)* is literally "(I think) it is/will be good if . . ." → "(I think) we should . . ."

10

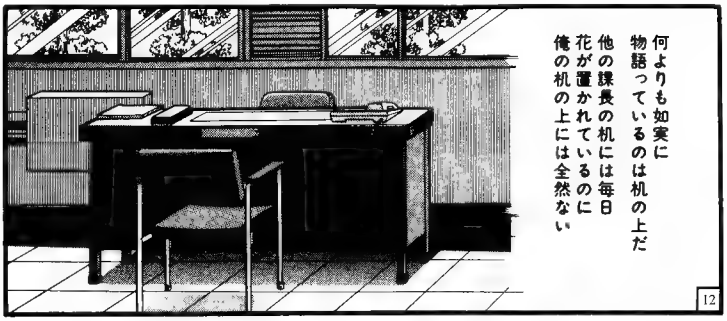
Narration: 宣伝課　の　鈴鴨　と　いう　女子　社員　まで　何か　よそよそしい。
Uchi　no Suzukamo　to　iu　joshi shain　made　nanika　yosoyososhii.
advertising section ('s) (name) (quote) called female employee even somehow distant/cool
Even the woman named Suzukamo in my section seems distant somehow. (PL2)

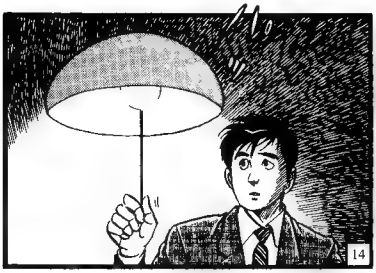
Suzukamo: どうぞ
Dozo
please
"Your tea, sir." (PL3-4)

Sound FX: コトッ
Koto! (slight "knocking" sound of setting teacup and saucer on table)

- *uchi* literally means "inside/within," but it is commonly used to refer to one's own group/section/company/house/ etc. The author uses the kanji 宣伝課, meaning "advertising section" and properly read *senden-ka*, to inform the reader which "inside group" Shima is talking about.
- *dozo* is a polite word widely used when offering something. especially food or drink. It corresponds to English "please" in the sense of "please take/eat/drink/have" rather than "please give me." See Basic Japanese 9.

(continued on following page)


何よりも如実に
物語っているのは机の上だ
他の課長の机には毎日
花が置かれているのに
俺の机の上には全然ない
12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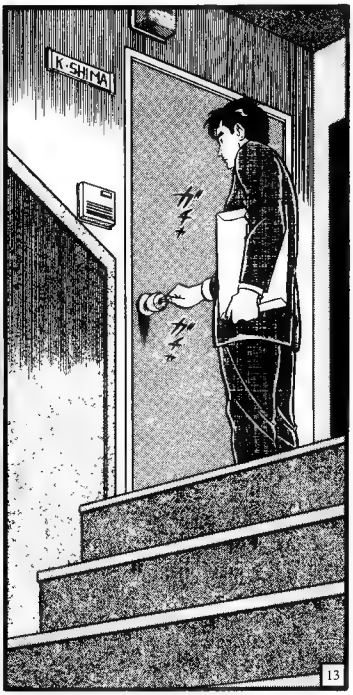
K-SHIMA
ガチャ
ガチャ
13

ふう
15

(continued from previous page)

11

Narration: きっと 俺 の 悪い 噂 は、この 職場中 の
Kitto ore no warui uwasa wa, kono shokuba-jū no
probably I/me about bad rumors as-for this throughout workplace of
女の子 の間に 広まって、鈴鴨 も その こと を 聞いた.
onna no ko no aida ni hiromatte, Suzukamo mo sono koto o kiita.
girls among has spread-& (name) also those things (obj.) heard
Most likely, nasty rumors about me have spread among all the girls in this workplace, and Suzukamo has heard them, too. (PL2)

Sound FX: カッカッ
Ka! ka! (sound of shoes clicking against floor)

- *kitto* is used when making conjectures with varying degrees of confidence ("maybe/probably/surely/undoubtedly") but stops short of complete certainty.
- *-jū* (中) is a suffix meaning "throughout ," but when directly modifying another noun is often translated as "all the in ."
- *hiromatte* is from *hiromaru* ("spread/be circulated"). The *-te* form here acts like "and . . ."
- *kiita* is from the verb *kiku* ("hear").

12

Narration: 何 より も 如実に 物語っている の は 机 の 上 だ。
Nani yori mo nyojitsu ni monogatatte-iru no wa tsukue no ue da.
what more than even vividly/graphically tells/demonstrates (nom.) as-for desk 's top is
What proves this more graphically than anything else is my desktop. (PL2)
他 の 課長 の 机 に は 毎日 花 が 置かれている のに、
Hoka no kachō no tsukue ni wa mainichi hana ga okarete-iru no ni,
other (=) manager's desks on as-for every day flower (subj.) is placed even though
俺 の 机 の 上 に は 全然 ない.
ore no tsukue no ue ni wa zenzen nai
I/me 's desk 's top on as-for [not] at all not exist
Even though flowers are placed every day on the desks of the other managers, there aren't any flowers on my desk at all. (PL2)

- *nani yori mo* ("what" + "more than" + "even") makes an expression meaning "more than anything."
- *nyojitsu* = "reality" and *nyojitsu ni* is its adverb form, "in a real/realistic manner" → "vividly/graphically."
- *monogatatte-iru* is from *monogataru* , literally "narrate/tell of/recount," but used idiomatically to mean "indicate/demonstrate/prove."
- *no* is a "nominalizer" that turns *nani yori mo nyojitsu ni monogatatte iru* into a noun, like saying "the thing that demonstrates this more graphically than anything else." *Wa* marks this noun as the topic: "As for the thing that . . ."
- *okarete-iru* is from *okareru*, the passive form of *oku* ("set down/place/leave").
- *zenzen* followed by a negative means "not at all."

13

Sound FX: ガチャ ガチャ
Gacha gacha (rattling sound of unlocking door)

14

FX: パッ
Pa! (effect of light coming on)

- *pa!* represents the sudden brightness, not the sound of the switch.

15

Sound FX: ドサッ
Dosa! (dull "thud" of plopping down on the chair)

Shima: ふう
Fu
"Whew." (blowing out his breath in an exhausted sigh)

(continued from page 65)

that, but this Shima look-alike was having a drink with a woman who bore a striking resemblance to Ōmachi Kuniko. This turned out to be a new "graphic novel" by the same Hirokane Kenshi, running in every issue of *Mister*. The Shima look-alike is another salaryman, Kaji Ryusuke, and the beautiful girlfriend is an OL at this company. If there can be any successor to Section Chief Shima, this is it. It's a rich, fascinating, cinematic story—and a new installment comes out every issue. I'm hooked again!

My name is T.R. Reid and I am a . . .

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ドルルル
17
16
あ もしもし
奈美か
お父さんだ
18
うん……うん
元気だよ
まだ起きてる
のか？
19
実はね
お父さん
またちょっと
悩んでるんだ
20
どうしたの
言ってごらん？
21
……
うん……うん
……ふーん
22

16

Sound FX: トルルル トルルル
Torururu toruruu
Rinnng rinnng

17

Sound FX: ドルルル
Dorururu
Brinnng

18

Shima: あ、もしもし、 奈美 か。 お父さん だ。
A, moshi-moshi, Nami ka. Otōsan da.
oh/uh hello (name) ? (hon.)-father-(hon.) is
"Uh, hello, Nami? It's Dad." (PL2)

- *moshi-moshi* is "hello" on the phone. The person who initiates a phone call always begins with *moshi-moshi*, while the other person responds with either *moshi-moshi* or *hai* (literally "yes," but on the phone it can be considered another form of "hello") or both, *hai moshi-moshi*.
- even though one normally does not use the honorific prefix *o-* or suffix *-san* with oneself, parents often refer to themselves as *otōsan* ("Dad") or *okāsan* ("Mom") when speaking to their kids.

19

Shima: うん... うん、 元気 だ よ。 まだ 起きてる の か?
Un... un, genki da yo. Mada okite-ru no ka?
uh-huh uh huh fine/healthy is/am (emph.) still up/awake (explan.-?)
"Uh-huh . . . yeah, I'm fine. You're still up, huh?" (PL2)

Sound FX: コチ コチ コチ
Kochi kochi kochi
Tick tick tick (sound of clock)

- *genki* is a noun referring to a vigorous state of health/energy. The second line shows that it is Shima who is speaking. Nami probably asked him simply, *Genki?* — which serves as an informal "How are you?" (literally, "Are you well?").
- *okite-ru* is a contraction of *okite-iru* ("be awake/up") from *okiru* ("wake/get up").
- *no* shows he is looking for an explanation, in this case more by way of figuring the explanation out for himself (e.g., "Nami must have still been up because she answered the phone") than of really expecting her to explain herself (e.g., "What are you doing still up?").

20

Shima: 実 は ね、 お父さん また ちょっと 悩んでる んだ。
Jitsu wa ne, otōsan mata chotto nayande-ru n da.
truth as-for (colloq.) Dad again a little am troubled/distressed (explan.)
"Actually, I'm a little troubled again." →
"Actually, I've got a little problem again." (PL2)

- *jitsu* = "truth/fact," so *jitsu wa* is literally "in fact/actually/to tell the truth." It's often used on the phone and in letters to bring up the "true/actual" purpose of one's call or letter, after the opening formalities.
- *ne* in the middle of a sentence is a kind of verbal pause, similar to English "you know."
- *nayande-ru* is a contraction of *nayande-iru*, from *nayamu* ("fret/worry/be troubled"). Using the *-de-iru* form shows that his worries/troubles are on-going/continuing
- *n da* is a contraction of explanatory *no da*, literally "it's that . . ."

21

Nami: どうした の? 言ってごらん。
Dō shita no? Itte goran.
how/what did (explan.-?) say-and see
"What's wrong? Tell me." (PL2)

- *dō* is "how/what" and *shita* is the plain/abrupt past form of *suru* ("do/make"), but *dō shita* is an expression meaning "what's the matter?/what has happened?"
- *itte* is the *-te* form of *iu* ("say"), and adding *goran* (a PL4 equivalent of *miru*, "see") makes a gentle command. Though polite, the fact that *-te goran* makes a command means it's normally appropriate only when speaking to someone of equal or lower status. Only in very informal situations, as here, can it be used in the opposite direction.

22

Nami: うん... うん... ふーん...
Un... un... fūn...
uh-huh uh-huh hmmm
"Yeah . . . uh-huh . . . hmmm . . ." (PL2)

- *fūn* is an interjection showing that one is listening with interest/understanding, "oh?/is that so?/hmm, I see."

簡単じゃない
パンを好きになれば
いいのよ
そのパンがおいしいと
思うようになれば
いいんじゃない？
23
奈美！
誰と話してるの？
24
あママ
京都の
お父さんから
出る？
25
ママ
いいって！
じゃね！
26
ガチャ
27
ツー
……
28
パンを好きになれ……か
なるほど
29

23

Nami: 簡単 じゃない。 パン を 好き に なれば いい の よ。
Kantan ja nai. Pan o suki ni nareba ii no yo.
easy isn't it? bread (obj.) like to if become is good (explan.)(emph.)
"But it's easy. All you have to do is learn to like bread." (PL2)

その パン が おいしい と 思う ように なれば いい ん じゃない?
Sono pan ga oishii to omou yō ni nareba ii n ja nai?
that bread (subj.) delicious (quote) think so that if become is good (explan.) isn't it?
"Isn't it (a matter of) getting so you think the bread is delicious?" (PL2)

- *ja nai* looks like "is not," but here it is being used as a rhetorical question, "(It's easy), isn't it? (Of course it is!)"
- *suki* = "like" so *suki ni naru* is literally "become to like" →"get/learn/grow to like." *Suki* really should take *ga*, ("*pan ga suki ni nareba . . .*") but the use of *o* is increasing, especially among younger people.
- *ii* means "good/fine," and *-ba ii* makes an expression meaning "it is enough to do –/all you have to do is –."
- ending a sentence with the explanatory *no* plus *yo* is feminine. In most such cases men would say *n(o) da yo*.
- *. . . yō ni nareba* is a conditional "if" form of *. . yō ni naru*, "get/become so that . . ."; *omou yō ni naru* = "get/become so that you think . . ."
- the second *ja nai?* has a question mark to clearly indicate that it's a question. In informal speech it's very common to ask questions without using the question particle *ka*, simply by ending the sentence with the intonation of a question.

24

Mother: 奈美! 誰 と 話してる の?
Nami! Dare to hanashite-ru no?
(name) who with are talking (explan.-?)
"Who are you talking to, Nami?" (PL2)

- *hanashite-ru* is a contraction of *hanashite-iru*, the progressive ("is/are –ing") form of *hanasu* ("talk/speak").
- asking questions with the explanatory *no* is also common in informal speech, especially among female speakers.

25

Nami: あ、ママ。/ 京都 の お父さん から。/ 出る?
A, Mama. / Kyōto no otōsan kara. / Deru?
oh, Mom (place) in Dad from answer/speak?
"Oh, Mom. It's from Dad in Kyōto. Wanna talk?" (PL2)

- *no* between two nouns makes the first a modifier for the second in a wide variety of ways. Here it means "(Dad) who is in (Kyoto)."
- *deru* is literally "come/go out," but in the context of a phone call it means "answer/speak on the phone."

26

Nami: ママ、 いい って! じゃ ね!
Mama, ii tte! Ja ne!
Mom is good/okay (quote) well then/in that case (colloq.)
"Mom says it's okay. Well then . . ."
"Mom says never mind. Goodbye then." (PL2)

- *ii* is literally "good/fine/okay"; it's often used idiomatically like "it's/that's okay" in the sense of "no/never mind." For more on the idiomatic use of *ii, see* Basic Japanese 12.
- *tte* is a colloquial equivalent of the quotative *to*.
- *ja* is a contraction of *de wa*, which literally means "in that case," but it's used informally for "goodbye." We covered other permutations of *ja* as "goodbye" in Basic Japanese 14.

27

Sound FX: ガチャ
Gacha
Click (sound of phone hanging up at other end)

28

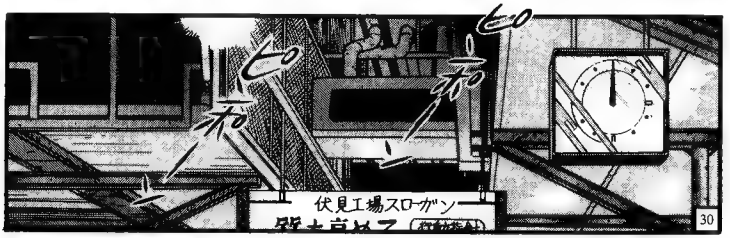
Sound FX: ツー
Tsū (sound of dial tone)

29

Sound FX: チン
Chin (slight "ping" of phone bell as he returns handset to its cradle)

Narration: パン を 好き に なれ . . . か。 なるほど。
Pan o suki ni nare . . . ka. Naruhodo.
bread (obj.) like to become is it? indeed
Learn to like bread . . . hunh? I guess that makes sense. (PL2)

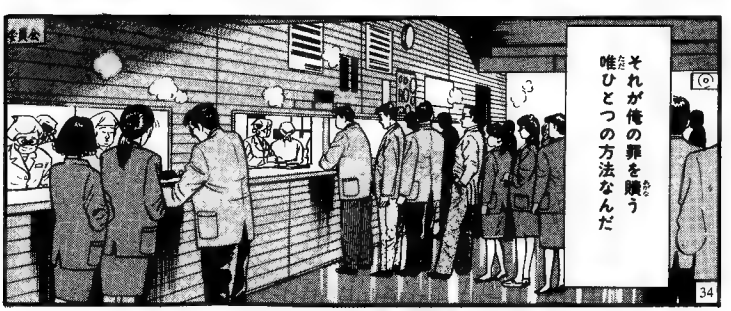
- *naruhodo* expresses one's understanding of what has been said: "aha/I see/indeed/really" → "that makes sense."


ピポ
ピポ
伏見工場スローガン
30

俺達は今まで
出来あがった商品のCMを
作る仕事しかしていなかった
そういう陰に隠れた苦労を
全く知らなかった……
Coke
32

そうなんだ ひとつの商品を開発するのには
そういう地道な努力から始まるんだ
ガチャッ
31

これから昼食は
毎日パンを食べよう
好きにはなれなくても
パンの良し悪しが
わかるまでパンを
食べつづけよう
Coke
33


それが俺の罪を贖う
唯ひとつの方法なんだ
34

30 **Sound FX**: ピン ポーン　ピン ポーン
Pin pōn *pin pōn* (sound of chimes announcing the noon hour)

Sign:

伏見	工場	スローガン	質	を	高める	行動	指針
Fushimi	*Kōjō*	*Surōgan*	*Shitsu*	*o*	*Takameru*	*Kōdō*	*Shishin*
(place)	plant/factory	slogan	quality	(obj.)	raise/improve	action/behavior	guidelines
The Fushimi Plant Slogan			**Quality Improvement**			**Action Guidelines**	

- *Fushimi* is a ward on the southern edge of Kyoto.

31 **Narration**: そう　なんだ。ひとつ の　商品　を　開発する　のに　は
Sō *nan da.* *Hitotsu* *no* *shōhin* *o* *kaihatsu suru* *no ni* *wa*
that way (explan./emph.) one (–) product (obj.) develop in order to as-for
That's right. In order to develop one (new) product . . .

そういう　地道な　努力　から　始まる　んだ。
sō iu *jimichi-na* *doryoku* *kara* *hajimaru* *n da.*
that kind of steady/step-by-step/unsung efforts from begins (explan./emph.)
(everything) begins with that kind of slow-but-steady effort. (PL2)

- a *na* is inserted when explanatory *no (da)* follows a noun or equivalent: – *na n(o) da*. Both explanatory forms here are used mainly for emphasis.
- *kaihatsu* = "development" and *kaihatsu suru* = "develop"
- after a verb, *no ni* means "in order to/for the purpose of"

Sound FX: ガチャッ
Gacha! ("rattle" of door knob or of door closing device starting to pull door shut behind him)

32 **Narration**: 俺達　は 今まで、出来あがった 商品　の　ＣＭ　を　作る　仕事しかしていなかった。
Ore-tachi *wa* *ima made,* *dekiagatta* *shōhin* *no* *shii-emu* *o* *tsukuru shigoto* *shika shite-inakatta.*
we as-for until now finished products for commercials (obj.) make work were only doing
"Until now, we were only doing the work of making commercials for finished products."
All we've been doing until now was make commercials for products that had already been fully developed. (PL2)

そういう　陰　に 隠れた　苦労　を　全く　知らなかった。
Sō iu *kage* *ni* *kakureta* *kurō* *o* *mattaku* *shiranakatta.*
that kind of shadows in hidden hardship/suffering (obj.) [not] at all didn't know
"We didn't know anything at all about that kind of hardship hidden in the shadows."
We knew nothing about all the hard work that went on behind the scenes. (PL2)

On Can: コカコーラ
Koka kōra **Coca Cola**

- developing the recipes and methods for making bread had been very difficult and had taken over a year.
- *ore* is an informal/rough word for "I/me" used by men. *-tachi* makes it plural, "we," referring to members of the *senden-bu* ("advertising department") Shima belonged to in Tōkyō, before his recent transfer.
- *dekiagatta* is the plain/abrupt past form of *dekiagaru* ("[something] is completed/finished"). The verb modifies *shōhin* ("product"), which in turn modifies *CM*, pronounced *shii-emu*, an abbreviation deriving from English "commercial(s)" that has effectively become a naturalized Japanese word.
- *dekiagatta shōhin no CM o tsukuru* is a complete thought/sentence ("make commercials of finished products") modifying *shigoto* ("work/job").
- *shika* combines with a negative later in the sentence to mean "(is/has/does) only" and *shite-inakatta* is the negative past form of *shite-iru* ("are doing") from *suru* ("do") → . . . *shika shite inakatta* = "were only doing."
- *kakureta* ("[be] hidden") is the plain/abrupt past form of *kakureru* ("hide"). *Sō iu* ("that kind of") and *kage ni kakureta* ("is hidden in shadows") both modify *kurō* ("hardship[s]/suffering").
- *mattaku*, like *zenzen* above, is followed by a negative to mean "not at all." *Shiranakatta* ("didn't know") is from *shiru* ("learn/come to know").

33 **Narration**: これから　昼食　は　毎日　パン　を　食べよう。
Korekara *chushoku* *wa* *mainichi* *pan* *o* *tabeyō.*
from now on noon meal/lunch as-for every day bread (obj.) shall eat
From now on I'm going to eat bread for lunch every day. (PL2)

好きには なれなくても、パン の 良し悪し　が　わかる まで パン　を　食べつづけよう。
Suki niwa *narenakute mo,* *pan* *no* *yoshi-ashi* *ga* *wakaru made* *pan* *o* *tabe-tsuzukeyō.*
like to even if can't become bread 's good-and-bad (subj.) understand until bread (obj.) shall continue to eat
Even if I can't learn to like it, I'm going to keep on eating bread until I know the difference between good and bad bread. (PL2)

On Can: コカコーラ
Koka kōra **Coca Cola**

- *tabeyō* is the volitional ("let's/I shall") form of *teberu*; *tsuzukeyō* is the volitional form of *tsuzukeru* ("continue"), here being used as a verb suffix showing his intent to continue doing the action (eating bread).

34 **Narration**: それ　が　俺 の　罪　を　贖う　唯　ひとつ　の　方法　なんだ。
Sore *ga* *ore no* *tsumi* *o* *aganau* *tada* *hitotsu* *no* *hōhō* *nan da.*
that (subj.) I/me 's guilt/misdeed (obj.) make amends for only one (=) method/means (explan.)-is
That's the one and only way I can make amends for what I said. (PL2)

- *ore no tsumi o aganau* ("make amends for my misdeed") and *tada hitotsu no* ("the one and only") both modify *hōhō* ("method/means/way").

長い贖罪の日々だ
35
13
14
15
こうやってひとつの製品が生みだされるんだその感触がだんだんわかってきた……
37
今までこんなに真摯になったことはなかった……
38
ねえ島課長いつも昼食の時にいなくなるわねどこに行ってるの？
知らない
39
16
17
18
俺はがんばるぞ早く事業部の人間になりきるんだ!!
40
……

35

"Sound" FX: パクッ
Paku! (effect of taking a bite)

Narration: 長い　贖罪　の 日々　だ。
Nagai shokuzai no hibi da.
long atonement/expiation of days is/are
(These) are my long days of atonement. (PL2)

36

Menu Signs: カレーうどん　天ざる　カツカレー　ラーメン
Karē udon　*Tenzaru*　*Katsu karē*　*Rāmen*
curry wheat noodles　tempura & buckwheat noodles　cutlet curry rice　ramen
Curry *Udon*　**Tempura *Zarusoba***　**Cutlet Curry**　**Ramen**

Middle: 今週　の　残業食　スパゲッティー
Konshū no zangyō-shoku Supagettii
this week 's overtime meal　spaghetti
This week's Overtime Special: Spaghetti

Upper Left: . . . 課　へ　ご連絡　ください！　食堂　運営　委員会
. . . *-ka e go-renraku kudasai!*　*Shokudō*　*Un'ei*　*Iinkai*
. . . section to (hon.)-contact/communications　please　dining room operations/management committee
(For/when/if . . .) please contact the . . . Section. Dining Room Steering Committee (PL4)

- *udon* is a thick, white noodle, usually served in a hot broth flavored with soy sauce. *Karē udon* has a curry-sauce added.
- *zaru* is short for *zarusoba*, in which *soba* refers to a lightbrown buckwheat noodle thinner than *udon*. *Soba* is also eaten in a hot broth, but *zaru* refers to a bamboo frame/drainboard on which *soba* is served cold, topped with shredded *nori* ("seaweed") and with a dipping sauce on the side. For *tenzaru,* some kind of tempura (shrimp and/or vegetable) is included on the top or side as well.
- *katsu* is short for *katsuretsu*, the katakana rendering of "cutlet," which unless specified otherwise means "pork cutlet." *Katsu karē* is a mound of rice topped with a pork cutlet and curry sauce.
- *renraku* is a noun referring to the act of getting in touch with/relaying information to someone. Adding the honorific prefix *go-* and *kudasai* makes a polite request, "please contact . . ."

37

Narration: こう　やって ひとつの 製品　が　生みだされる　んだ。
Kō yatte hitotsu no seihin ga umidasareru n da.
this way doing a single product (subj.) is born/created (expan.)-is
This is how a (new) product is born. (PL2)

その　感触　が　だんだん　わかってきた。
Sono kanshoku ga dandan wakatte kita.
of that touch/feel (subj.)　gradually　began to know/understand
I'm beginning to get the feel of it. (PL2)

- *yatte* is from *yaru* ("do"), and *kō yatte* = "in this way" → "this is how . . ."
- *umidasareru* is the passive form of *umidasu* ("bear/create"), from *umu* ("give birth") and *dasu* ("take/put out").
- *wakatte kita* is from *wakaru* ("come to know/understand") and *kuru* ("come"). *Kuru* after the *-te* form of a verb often means "begin to (do the action)."

"Sound" FX: モグモグ
Mogu mogu (effect of chewing)

38

Narration: 今　まで こんなに 真摯　に　なった こと　は　なかった。
Ima made konna-ni shinshi ni natta koto wa nakatta.
now until this much serious to became thing as-for didn't exist
I've never been this intensely focused on anything before. (PL2)

- *koto wa nakatta* is the negative past form of *koto ga aru*. Following a verb in past tense, *koto ga aru* means "[I] once (did the action)," and *koto wa nai/nakatta* means "[I] have/had never (done the action)."

39

Suzukamo: ねえ、島　課長、いつも　昼食　の 時　に
Nē, Shima Kachō, itsumo chūshoku no toki ni
say/hey (name) section chief always lunch 's time at
いなくなる　わ　ね。　どこ に 行ってる　の?
inaku naru wa ne. Doko ni itte-ru no?
disappears (fem.) (colloq.) where to is going (explan.-?)
"Say, Mr. Shima always disappears at lunch time, doesn't he? Where does he go?" (PL2)

- *nē* at the beginning of a sentence is used to get the listener's attention, like "say/hey/look here."
- *inaku naru* is literally "become(s) gone/lost/nonexistent," from *inai* (negative of *iru*, "is here/exists" for animate things) and *naru* ("become[s]") → "disappears."
- *shiranai* is the negative of *shiru* ("come to know"), but in actual use it serves as the negative form for *shitte-iru* ("know/understand").

OL: 知らない。
Shiranai.　**"I don't know."** (PL2)

40

Narration: 俺　は　がんばる　ぞ。
Ore wa ganbaru zo.
I/me as-for strive hard (emph.)
早く　事業部　の 人間　に なりきるんだ!!
Hayaku jigyō-bu no ningen ni nari-kiru n da!!
quickly manufacturing department 's person to become completely
I'm going to give it my all, to make myself over into a manufacturing man as quickly as possible. (PL2)

- *ganbaru* means to be "dogged/persistent" in working toward some goal.
- *nari* is from *naru* ("become/turn into") and *-kiru* is a verb suffix meaning "finish (doing)/(do) completely." *Hayaku . . . ni narikiru* = "become fully . . . as soon as possible."

事業部長室
41
取締役
電熱器事業部
事業部長
蔵重俊一
42
島君 キミは
英語が出来るん
やったな！
はい
43
アメリカで うっとこの
パンメーカーがごっつう
評判になりよってな……
シカゴの経済団体の
エライさんが近いうちに
どっと来よるんや
そん時は案内役
たのみたいんやが！
44
わかりました！
45

41 **Sign**: 事業 部長 室
Jigyō Buchō- shitsu
operations department head- room
"Manufacturing Department Chief's Office"
General Manager, (Electrothermic Equipment) Manufacturing

- *jigyō* basically means "an undertaking/enterprise," and a *jigyō-bu* is a division/department of a corporation engaged directly in the activities/operations that give the business its reason for being. For a manufacturing company, it would be the "manufacturing division/department." Since the next frame reveals a more specific name for this *jigyō-bu*, it is apparently one of several, which makes it inappropriate to simply translate the word as "Operations Department" in this case.
- *buchō*, literally "department head," typically corresponds to a "general manager" or a "vice-president" in an American corporation.

42 **Narration**: 取締役 電熱器 事業部 事業部長 蔵重 俊一
Torishimariyaku Dennetsu-ki Jigyō-bu Jigyō Buchō Kurashige Shun'ichi
director electrothermic equipment manufacturing department general manager (surname) (given name)
Director and General Manager of Electrothermic Equipment Manufacturing, Kurashige Shun'ichi

- *torishimariyaku* refers to a "director" on the corporate board of directors.
- *dennetsu* refers to "electric heat" and *-ki* is a suffix for "tool/equipment," so *dennetsu-ki* is an all-encompassing term for electrical appliances that involve heating elements: space heaters, toasters, rice cookers, bread makers, etc.

43 **Kurashige**: 島君、 キミ は 英語 が 出来る んやった な!
Shima-kun, kimi wa eigo ga dekiru n yatta na!
(name-hon.) you as-for English (subj.) can do/speak (explan.)-was (colloq.)
"Shima, you can speak English, right?" (PL2)

Shima: はい。
Hai. **"Yes, (sir)."** (PL3)

- *-kun* is an equivalent of *-san* ("Mr./Ms.") used among males of equal rank, or by superiors when speaking to or about their subordinates (either male or female).
- *dekiru* is literally "can/able to do," but when speaking of a language, it means "speak/know/understand."
- *n* is a contraction of explanatory *no*, and *yatta* is Kansai dialect for *datta*, the past form of *da* ("is/are").
- *na* is a mostly masculine equivalent of *ne*, which expects the listener to agree with/confirm the statement: "right?/isn't it so?"

44 **Kurashige**: アメリカで うっとこの パンメーカー が ごっつう 評判 に なりよって な、
Amerika de uttoko no pan mēkā ga gottsū hyōban ni nariyotte na,
America in our bread makers (subj.) very much popular to have become-and (colloq.)
"In America our bread makers have gotten really popular, you know, and . . ."

シカゴ の 経済 団体 のエライさん が 近いうちに どっと 来よる んや。
Shikago no keizai dantai no erai-san ga chikai uchi ni dotto kiyoru n ya.
Chicago from economic/business group 's VIPs (subj.) in near future many at once will come (explan.)
"a whole bunch of business leaders from Chicago will be coming to visit in the near future." (PL2)

そん 時 は 案内役 たのみたい んや が!
Son toki wa annai-yaku tanomi-tai n ya ga!
that time as-for guide-duty/role want to request (explan.) but
"At that time I want to ask you to be their guide (but)."
"I want to ask you to show them around a bit while they're here." (PL2)

- *uttoko no* is a dialect contraction of *uchi no tokoro no* (lit. "our place's" → "our").
- *gottsū* is dialect for *gotsuku*, an informal/slang word for "highly/greatly/very much."
- *hyōban* is literally "reputation," referring to how something is being received by the public; *hyōban ni naru* can mean just "is being talked about" or it can mean "is being received well/has become popular" (cf., *hyōban ga ii* = "is popular/being received well" and *hyōban ga warui* = "is unpopular/being receive poorly").
- *nariyotte* is a dialect form of *natte*, the *-te* form of *naru* ("become"), and *kiyoru* is dialect for *kuru* ("come/will come"). Inserting a form of *yoru* (*yotte* is it's *-te* form) into verbs is especially common in Kansai dailect.
- *erai-san* is an informal equivalent of *o-eragata* ("dignitaries/VIPs"). *Erai* is an adjective meaning "eminent/important" (for describing people), and *-san* has been added to make a noun meaning "important person/people."
- *son* is a contraction of *sono* ("that"). • *o*, to mark the object, has been omitted after *annai-yaku* ("guide").
- *tanomi-tai* is the "want to" form of *tanomu* ("ask a favor/make a request"). *N ya* is dialect for explanatory *n(o) da*.
- *ga* literally means "but," but here merely serves as a "softener" for the sentence ending.

45 **Shima**: わかりました!
Wakarimashita.
understood
"Certainly, sir." (PL3)

- *wakarimashita* is the PL3 past form of *wakaru* ("come to know/understand"), which as a response to a request/command means "yes/okay/I will."

それから夜は祇園へ連れてって接待してくれや
46
祇園？お茶屋ですか
47
そや これからこういうこともままあるのでキミも少しその方面に顔がきくようになっといた方がいい
48
……そうやな今晩ワシにつきおうてくれ馴染みのお茶屋と女将を紹介しとくさかい
49
鳥君は酒の方はいけるクチか？
はい人並みに
50
オンナはどうや？
51
オンナはだめです
本当に今はとてもそんな気になれない
52

46 **Kurashige**: それから　夜　は、 祇園　へ 連れてって 接待して くれ　や。
Sorekara yoru wa, Gion e tsuretette settai shite kure ya.
after that/in addition night as-for (place) to take-and entertain please (emph.)
"And in the evening I'd like you to take them to Gion and entertain them." (PL2)

- the *Gion* district in Kyōto is the most famous of Japan's *hanamachi* ("flower towns") where traditional geisha entertain the (mostly male) clients of ultra high-class restaurants with singing, dancing, witty conversation, games, and companionship.
- *tsuretette* is a contraction of *tsurete itte*, the *-te* form of *tsureru* ("bring/take along" for people and most animals) followed by the *te* form of *iku* ("go"). *Tsurete iku* = "take (someone) along to/go with (someone) in tow."
- *settai* is a noun referring to the entertainment of clients, and *settai suru* is its verb form (*shite* is the *te* form of *suru*, "do"). *Kure* after the *-te* form of a verb makes an informal request or gentle command.
- this *ya* is a particle used with commands/suggestion/requests to emphasize the speaker's desire that the action be done.

47 **Shima**: 祇園？　お茶屋　ですか？
Gion? Ochaya desu ka?
(place) (hon.)-teahouse is it?
"Gion? You mean (to) a teahouse?" (PL3)

- *ochaya* (lit. "teahouse/shop") is the traditional name for the high-class restaurants where geisha entertain.

48 **Kurashige**: そや。　これから　こういう　こと　も　まま　ある　ので
So ya. Korekara kō iu koto mo mama aru no de
is so/right from now on this kind of thing/situation also occasionally/often exist/occur because/so
"That's right. This kind of thing will happen periodically from now on, so . . . "
キミ　も　少し　その　方面　に　顔　が　きく　ように　なっといた　方がいい。
kimi mo sukoshi sono hōmen ni kao ga kiku yō ni nattoita hō ga ii.
you also a little that direction in face (subj.) has effect so that became in preparation is better if
"it'd be best if you made your face known around there." (PL2)

- *so ya* is dialect for *sō da* ("it is so/that's right").
- *kiku* means "be effective/have effect," so *kao ga kiku* is literally "(one's) face has effect," meaning one's face is known/recognized and has some pull. *Kao ga kiku yō ni naru* = "become so that your face is known."
- *nattoita* is a contraction of *natte oita*, from *naru* ("become") and the past of *oku* ("set/place/leave"). *Oku* after the *-te* form of a verb implies doing the action ahead of time/in preparation for some later event/purpose.

49 **Kurashige**: そうや　な。　今晩　ワシ　に　つきおうてくれ。
Sō ya na. Konban washi ni tsukiōte kure.
is so/right (colloq.) tonight I/me to/with (please) keep company
"I know. Come with me tonight." (PL2)
馴染みの お茶屋 と 女将 を　紹介しとく　さかい。
Najimi no o-chaya to okami o shōkai shitoku sakai.
familiar teahouse and madame (obj.) will introduce in preparation because
"(Because) I'll introduce you to a teahouse and madame I know." (PL2)

- *sō ya* is also dialect for *sō da* ("it is so/that's right"), but here he's using it in a common idiomatic way, to bring up a sudden thought/idea.
- *washi* is a form of "I" used exclusively by older men.
- *tsukiōte* is dialect for *tsukiatte*, the *-te* form of *tsukiau* ("socialize/keep company with"). Adding *kure* makes it an informal request/command.
- *shōkai shitoku* is a contraction of *shōkai shite oku*, the *-te* form of *shōkai suru* ("introduce") with *oku* implying the action is done "in preparation."
- *sakai* is a Kansai dialect equivalent of *kara* ("because").

50 **Kurashige**: 島君　は　酒　の　方　は　いける クチ か？
Shima kun wa sake no hō wa ikeru kuchi ka?
(name-hon.) as-for sake/drink's side/direction as-for can go/do type ?
"Shima, are you a strong drinker?" (PL2)

Shima: はい、人並みに。
Hai, hitonami ni.
yes like most people
"Yes, I can hold my own." (PL3)

- *. . . no hō wa* (*hō* is literally "direction/way") here is little different from a plain *wa* to mark the topic: "as for . . ."
- *ikeru kuchi* (lit. "can do/go type") is a term for someone who can drink/hold his liquor → "a strong drinker."

51 **Kurashige**: オンナ は どうや？
Onna wa dō ya?
women as for how is?
"How about women?" (PL2)

- *dō ya* is dialect for *dō da*, "how is it?/how are you with . . .?"

52 **Shima**: オンナ　は　だめ です。
Onna wa dame desu.
women as-for no good is
"I'm no good with women." (PL3)

Narration: 本当に　今　は、　とても　そんな　気　になれない。
Hontō ni ima wa, totemo sonna ki ni narenai.
truly now as-for really/hardly that kind of will/desire to can't become
I really can't get in the mood for that right now. (PL2)

- *ki* means "will/intent/desire," and *narenai* is the negative of *nareru*, the potential ("can") form of *naru* ("become"). *Sono/sonna ki ni naru* means "get in that kind of mood."
- *totemo* is an emphasizer; when it modifies a negative potential form, it means "can hardly . . ." or "really cannot . . ."

京都は現在 先斗町 島原 上七軒
祇園東新地 宮川町などの花街があるが
最も有名なところが ここ祇園甲部である
祇園甲部のお茶屋は約120軒
〝一見さんお断り〟の格式を
厳として崩さないところだ
53

では お茶屋とは一体 いかなるものか?
一口で言えば 客が座敷を借りて
酒食の遊びをするところである
そこに芸妓 舞妓を呼び 料理は
別の仕出し屋から取り寄せる
ただ それだけの場所だが
一般の人間にはなかなか敷居が高いのだ
一見
54

53 **Narration:** 京都 は 現在、 先斗町、 島原、 上七軒、
Kyōto wa genzai, Ponto-chō, Shimabara, Kamishichiken,
(place name) as-for now/at present (place name) (place name) (place name)

祇園東新地、 宮川町 など の 花街 が ある が、
Gion Higashi Shinchi, Miyagawa-chō nado no hanamachi ga aru ga,
(place name) (place name) places like (=) flower town (subj.) exist but/and
At present there are a number of entertainment districts in Kyōto, including Ponto-chō, Shimabara, Kamishichiken, Gion Higashi Shinchi, and Miyagawa-chō, but . . .

最も 有名な ところ が、ここ、祇園甲部 である。
mottomo yūmei-na tokoro ga, koko, Gion Kōbu de aru.
most famous place (subj.) here (place name) is
the most famous place of all is here, Gion Kōbu. (PL2)

祇園甲部 の お茶屋 は 約 120軒、
Gion Kobu no o-chaya wa yaku hyaku-nijukken,
(place name) of/in teahouses as-for approx. 120 houses

"一見さんお断り" の 格式 を 厳として崩さない ところ だ。
"ichigen-san o-kotowari" no kakushiki o gen to shite kuzusanai tokoro da.
chance customers (hon.)-refusal of rule/precedent (obj.) stringently not break/relax place is
There are about 120 teahouses in Gion Kōbu, and it is a place where the "chance customers respectfully refused" rule is strictly observed. (PL2)

- *nado* completes the list of places, and *no* makes the entire list into a modifier for *hanamachi* ("flower town"). *Nado* customarily comes at the end of a list like this whether it is a complete list (i.e., it means "these several items") or there are additional items left unmentioned (i.e., it means "etc./and the like"). This makes it similar to the way "including . . ." can be used with both complete and partial lists in English.
- the conjunction *ga* can mean either "and" or "but" depending on the context. In this case either English rendering seems possible. • *de aru* is a more formal/literary equivalent of *desu* ("is/are").
- *-ken* is a counter suffix for houses/shops/restaurants.
- *kuzusanai* is the negative form of *kuzusu* ("break [up]/demolish"). *Kakushiki o kuzusu* means to "break/relax a rule/precedent." *Gen to shite kuzusanai* is literally "stringently not break/relax" ‣ "strictly observe."
- *"ichigen-san o-kotowari" no kakushiki o gen to shite kuzusanai* is a complete thought/sentence ("the 'chance customers respectfully refused' rule is strictly observed") modifying *tokoro* ("place").

54 **Narration:** では、 お茶屋 と は 一体 いかなるものか?
Dewa, o-chaya to wa ittai ikanaru mono ka?
well then/now teahouse (quote) as for (emph.) what kind of thing ?
"Now, as for what's called a teahouse, exactly what kind of thing is it?"
Now, what exactly is a teahouse? (PL2)

一口 で 言えば、客 が 座敷 を 借りて
Hitokuchi de ieba, kyaku ga zashiki o karite
one bite/word in if say, customer (subj.) banquet room (obj.) borrow/rent-and

酒食 の 遊び を する ところ である。
shushoku no asobi o suru tokoro de aru.
food & drink of/with entertainment (obj.) do place is
In a word, it is a place where customers rent a banquet room and entertain with food and drink. (PL2)

そこ に 芸妓、 舞妓 を 呼び、 料理 は 別の 仕出し屋 から 取り寄せる。
Soko ni geiko, maiko o yobi, ryōri wa betsu no shidashi-ya kara toriyoseru.
that place to geisha apprentice geisha (obj.) call/summon food as-for separate caterer from order in
To that place, they summon geisha and dancers, and order in food from an outside caterer. (PL2)

ただそれだけ の 場所 だ が、 一般の 人間 には なかなか 敷居 が 高い の だ。
Tada sore dake no basho da ga, ippan no ningen ni wa nakanaka shikii ga takai no da.
just that only of place is but average/common person for quite/very threshold/doorsill (subj.) high (explan.) is
"It is a place of just that, but for the ordinary person the doorsill is very high." →
That's all there is to it, but (it's a place that) the ordinary person can't easily visit. (PL2)

- *ittai* places strong emphasis on the question word that follows: "who/how in the world/ where the blazes/exactly what kind of –/etc." *Ikanaru* is an archaic equivalent of *dō iu* or *dono yō-na* ("what kind of"), still used idiomatically.
- *ieba* is a conditional "if" form of *iu* ("say"); *hitokuchi de ieba* = lit. "if you say it in one word" → "in a word."
- *zashiki* refers to a formal Japanese-style guest/reception/dining/banquet room with tatami mats on the floor and a decorative *tokonoma* ("alcove"). They can vary in size from just a few mats to a hundred or more.
- *kyaku ga zashiki o karite shushoku no asobi o suru* is a complete thought/sentence ("customers rent a banquet room and entertain with food and drink") modifying *tokoro* ("place").
- *geiko* is the term used in Kyōto for *geisha,* female entertainers trained in traditional Japanese music and dance, while *maiko*, literally "dancing girls," are apprentice geisha.

To be continued in the next issue of MANGAJIN

From *Basic Japanese*, p. 34

危ない	*abunai*	dangerous/hazardous
熱い	*atsui*	hot
下手に	*heta-ni*	unskillfully
包丁	*hōchō*	kitchen/cooking knife
いたい	*itai*	sore/painful
軽はずみな	*karuhazumi-na*	hasty/rash
むく	*muku*	peel/skin/strip off
凄い	*sugoi*	incredible/terrible
とられる	*torareru*	be taken
うるさい	*urusai*	noisy/bothersome

From *Furiten-kun*, p. 40

自動販売機	*jidō hanbai-ki*	vending machine
じん速に	*jinsoku-ni*	swiftly
上品に	*jōhin-ni*	elegantly/gracefully
(お)しとやかな	*(o)shitoyaka-na*	graceful/gentle/ladylike
美しい	*utsukushii*	beautiful/lovely
予測する	*yosoku suru*	predict/forecast

From *Tanaka-kun*, p. 44

明ける	*akeru*	(day) dawns
美容室	*biyō-shitsu*	beauty parlor
映画	*eiga*	movie
映画館	*eiga-kan*	movie theatre
ヘンな	*hen-na*	strange/weird
パーマ	*pāma*	perm
小説	*shōsetsu*	novel
笑う	*warau*	laugh (*v.*)
休む	*yasumu*	take a day off/stay home
読む	*yomu*	read

From *Beranmei Tōchan*, p. 46

カンニング	*kanningu*	cheating
似る	*niru*	resemble/take after
となり	*tonari*	next door
弱る	*yowaru*	become weak/be troubled

From *Katsu-Shika Q*, p. 48

温める	*atatameru*	warm (up)/heat
病院	*byoin*	hospital
神	*kami*	God/the gods
観測船	*kansoku-sen*	survey/observation ship
気持ち	*kimochi*	feelings
胸	*mune*	chest
南極	*Nankyoku*	South Pole/Antarctica
悩む	*nayamu*	fret/brood/agonize
ねどこ	*nedoko*	bed/place to sleep
おちつける	*ochitsukeru*	calm down/pacify
おかしい	*okashii*	strange/odd
ペンギン	*pengin*	penguin
冷房	*reibo*	air conditioner
冷蔵庫	*reizōko*	refrigerator
最近	*saikin*	recently
サラダ	*sarada*	salad
説明	*setsumei*	explanation
新鮮な	*shinsen-na*	fresh
試練	*shiren*	trial/test
卵	*tamago*	egg
ためる	*tameru*	collect/accumulate/save
集う	*tsudou*	gather/collect/swarm
映る	*utsuru*	reflect/appear
訳	*wake*	reason/meaning

From *Kachō Shima Kōsaku*, p. 65

朝礼	*chōrei*	morning meeting
努力	*doryoku*	effort/endeavor
現在	*genzai*	at present/now
排他的な	*haitateki-na*	exclusive/cliquish
発言	*hatsugen*	statement
批判	*hihan*	criticism
広まる	*hiromaru*	spread/be circulated
人並みに	*hitonami-ni*	like most people
評判	*hyōban*	popularity/fame/reputation
地道な	*jimichi-na*	steady/step-by-step
従業員	*jūgyō-in*	employees
陰	*kage*	shadows/behind the scenes
開発する	*kaihatsu suru*	develop
隠れる	*kakureru*	hide (*v.*)
格式	*kakushiki*	rule/precedent
期待する	*kitai suru*	look/aim for/expect
工場	*kōjō*	factory
孤立	*koritsu*	isolation
断わる	*kotowaru*	refuse/turn down
苦労	*kurō*	hardship/suffering
崩す	*kuzusu*	break (up)/demolish
共通する	*kyotsū suru*	have in common
真面目	*majime*	seriousness/earnestness
物語る	*monogataru*	narrate/tell of/prove
馴染み	*najimi*	familiarity
悩む	*nayamu*	fret/worry/be troubled
残る	*nokoru*	remain/be left over
如実に	*nyojitsu-ni*	vividly/graphically
お茶屋	*o-chaya*	teahouse
ラジオ体操	*rajio taisō*	radio calisthenics
参加する	*sanka suru*	participate/join
宣伝部	*senden-bu*	advertising dept
専門家	*senmon-ka*	experts
洗脳	*sennō*	brainwashing
接待する	*settai suru*	entertain (clients)
仕出し屋	*shidashi-ya*	caterer
指針	*shishin*	guidelines/principles
質	*shitsu*	quality
紹介する	*shōkai suru*	introduce
贖罪	*shokuzai*	atonement/expiation
唱和する	*shōwa suru*	sing/recite in unison
習俗	*shūzoku*	custom
創始者	*sōshi-sha*	founder
素直な	*sunao-na*	docile/meek
高める	*takameru*	raise/improve/enhance
特に	*toku-ni*	especially
唱える	*tonaeru*	advocate/preach
罪	*tsumi*	guilt/misdeed
生みだす	*umidasu*	give birth to/create
噂	*uwasa*	rumor(s)
残業	*zangyō*	overtime
座敷	*zashiki*	banquet room

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. *It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.*

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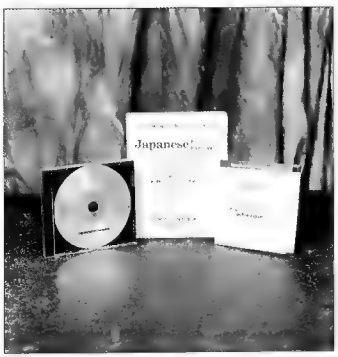

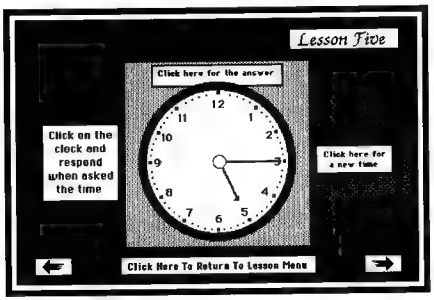
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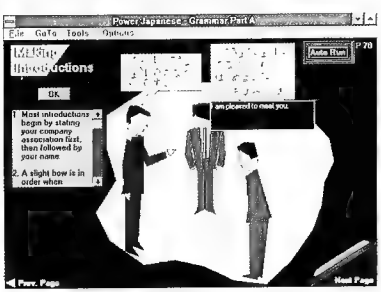
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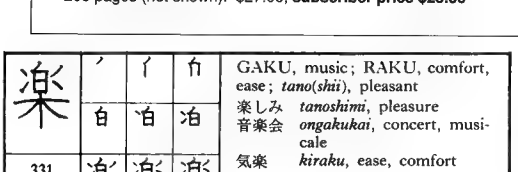

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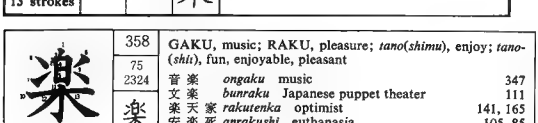
358
75
2324
GAKU, music; RAKU, pleasure; tano(shimu), enjoy; tano(shii), fun, enjoyable, pleasant
音楽 ongaku music 347
文楽 bunraku Japanese puppet theater 111
楽天家 rakutenka optimist 141, 165
安楽死 anrakushi euthanasia 103, 85

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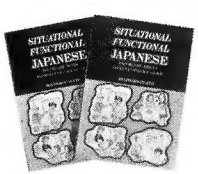

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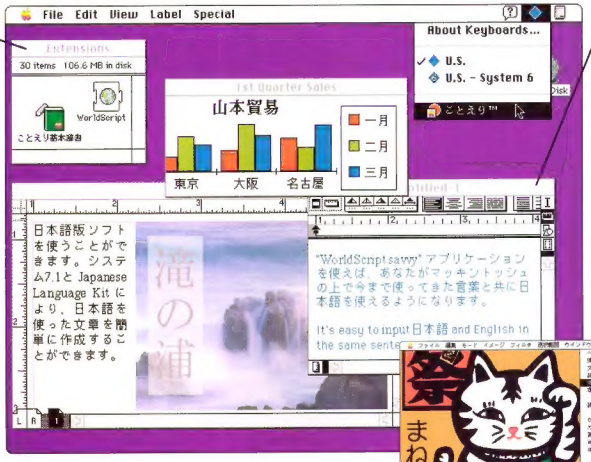

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